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Photography is probably *scarcely* in its infancy. Since the first successful attempt by Daguerre to make the sun stamp a picture on a sensitive plate, the progress of the art has been rapid and uninterrupted; and the improvements which have been successively discovered lead to the hope that still further triumphs are in store for it. But we cannot conceal from ourselves that Photography, considered in its relation to the stereoscope, has not been generally applied to the best uses. Our drawing-room tables are strewn, it is true, with stereographs, but they are generally expensive, the subjects being often vulgar, or, at least, unmeaning, whilst those of more real interest have not been accompanied with sufficiently intelligible descriptions. Professor C. Piazzi Smyth's recent work 'Teneriffe' is the first instance of stereographs being made subsidiary to the illustration of books; and the effect, with its marvellous truthfulness, as compared with conventional engravings, has been so satisfactory, that it appears desirable still further to extend the principle.

It is therefore proposed to issue a Magazine (commencing on the 1st of JULY), in Monthly Numbers, at 2s. 6d., each containing three stereographs of subjects to which it has been found that Photography can be most successfully applied. Amongst these Architecture stands pre-eminent; but Photography is equally applicable to almost all works of Art, whether in statuary, carving, or ceramic ware; and arrangements are being effected to provide subjects of great interest in each of these departments, both in England and abroad. To these will be added stereographs of Landscape Scenery, and of objects of Science and Natural History, which shall be at once curious and beautiful as pictures, and valuable as scientific illustrations.

The principal feature in the undertaking is, that an original article will accompany each picture. Eminent men in the several departments of Art, Science, and Literature, which it is intended to illustrate, have placed their services at the Editor's disposal, and their judgment will, in all cases, be consulted as to the selection of subjects.

Photographers, professional or amateur, possessing any unpublished Negatives, or designing new ones, are invited to put themselves in communication with the Publisher.

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AN ASTRONOMER'S EXPERIMENT;

on,

SPECIALITIES OF A RESIDENCE ABOVE THE CLOUDS.

By PROF. C. PIAZZI SMYTH,

Her Majesty's Astronomer for Scotland.

EXAMINER.

"The special interest of this work lies in the fact, that it supplies the first example of the application of the principle of the stereoscope to book illustration. A neat little folding stereoscope, called the *Book-Stereoscope*, accompanies the volume, and may stand beside it on the book-shelf, not occupying more space than a pamphlet. When opened for use, the *Book-Stereoscope* is exceedingly light, and can, with the most perfect ease and comfort to the person using it, be applied over the pair of stereoscopic photographs which form each illustration. There are twenty of such illustrations, which would cost more than the price of the work which contains them, if sold in the ordinary way as stereoscopic slides. A more interesting series no dealer in these works could produce; nearly all the pictures have been taken at heights of from seven to twelve thousand feet above the level of the sea, and on the lower ground we are shown a dragon-tree walk, a cactus garden, cochineal-gatherers at work, and other scenes never before realized in this manner to eyes in England. The scientific results of the expedition have been communicated to the Royal Society. The details interesting to the public—and Professor Piazzi Smyth is by no means a Dryadust in science—appear in the volume before us, and deserve a cordial welcome."

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LONDON, SATURDAY, MAY 22, 1858.

REVIEWS

A History of the Romans under the Empire.
By Charles Merivale, B.D. Vol. VI. (Longman & Co.)

The period upon which the latest historian of Imperial Rome has entered in this, his sixth volume, possesses peculiar interest at present, from the variety and vividness of the details no less than its pregnant facts and ominous analogies. With the foundation, uprise and consolidation of Imperial power, the birth-struggles of the Ausonian Hercules, its disproportioned increase, inexhaustible strength and victorious labours, the earlier volumes of the history were occupied, at length.

In this portion, we trace the symptoms of organic decay, delineated in the mild feebleness of Claudius, the almost incredible lust of Nero, the supreme inertness and passion of Otho and Galba, and only for a short time controlled by the individual nobility and discipline of Vespasian and Titus.

To English readers the opening scene of the History is specially attractive, setting forth the second great invasion of Britain under an emperor cautious, rather than enterprising, imitative rather than original, but whose military policy, through the boldness and brilliance of his lieutenants, was everywhere crowned with success. Claudius, possesses claims to distinction as a native of a Roman colony, now forming part of the modern kingdom of Holland, from which coign of vantage he cast his aggressive eye Italywards, across the Rhine on the one side, and to the British Channel on the other. He exults somewhat in the ornithological fashion in which Homer describes one of his heroes, "the Cock, or Gaul," says Seneca, making a disloyal pun on the name, "being ever bravest on his own hill"—(Gallum in suo sterquilinio plurimum posse). But the statement must only go for what it is worth. Seneca, be it remembered, writes like a Roman, and his prejudice in later days carried him away so far as to say, respecting Claudius, "As might be expected of a Gaul, he spoiled Rome."

In spoiling Britain Claudius was successful,—and the successive stages of spoliation Mr. Merivale patiently tracks by the light of Tacitus and Dion and Lucan,—scrutinizing the fosses and the mounds that line the banks of the Thames, the Colne, and the Severn, peering about the square and round entrenchments that scar the narrow gorge where Roman Vespasian and Titus, like Indian Havelock and his son, fought side by side their thirty battles along the Teign,—and examining Coxall Knoll by shallow Teme, where Caractacus perhaps made his latest stand for independence. There the historian notes the Nemesis of Time when he sees at an alehouse-door an Italian organ-boy making sport to a group of Welsh peasants. Tacitus is closely followed, sometimes only paraphrased, in the narrative, though abundant traces of independent comparison and actual archaeological and topographical observation appear in the earlier pages.

Nero of course is the prominent historic figure—details of his family, training, intrigues and gigantic debauchery occupying five out of the nine chapters of the volume. The subject is one of high psychological interest; on it the author has expended no small care, and for the skill and art with which materials have been arranged, for wise discrimination of biographical authorities, and wide and elegant

learning evinced in apposite and never ostentatious foot-notes, the author may claim the respect of even critical readers.

The introductory educational sketch, bearing upon the training of young Roman princes and nobles, is unusually attractive, admitting us into the exclusive atria where Drusus and Germanicus and the earlier Cæsars were educated under joint paternal and tutorial eyes. Noble young Romans, by maternal connivance, were often ignorant of the alphabet at seven; and in great houses so strong a preference was displayed for private teaching that the Emperor Augustus desiring Verrius Flaccus, the famous teacher of the day, to instruct his grandsons, required the pedagogue to remove his benches into the palace itself, and to limit the number of his pupils. Cringing slaves or flattering freedmen were the common educators. The famous masters taught rhetoric and the art of declamation, leaving moral teaching to inferior teachers. The accidental education of the young noble was elsewhere. From childhood he was steeped in indulgence—petted and coaxed and pampered—robes of purple educated him in ostentation—beds of down in indolence and rest. His palate was trained before his lip or tongue,—his senses before his judgment,—the kitchen was a pleasanter school than the lecture-room, the talk less rigid, if less grammatical;—finally, there were the theatres and the circus, and when a noble boy's day had passed in these pleasant educational resorts, what time had he left, as Tacitus remarks, for any other study? Mr. Merivale applies some lines of Statius to an Imperial prince so educated mounting the throne.

"Will his nobles continue faithful? will his people obey the rein? to whom shall he entrust the marches of the Euphrates? who shall keep for him the Caspian gates? He shrinks from the mighty bow of his father, and scarce dares to press his charger: the sceptre seems too heavy for his grasp; his brows have not yet grown to the compass of the tiara."

From father and mother Nero drew evil blood; yet congenital viciousness did not readily develop itself. His early failings, like Nana Sahib's, rather leaned to a sensuous than a sensual side. He was inclined to singing and piping and dancing. At seventeen, the people remarked, with a sigh or a sneer, that he could not make a speech; while Cæsar declaimed in the Forum at twelve, Augustus at nineteen. Flattery in the shape of a mother,—Morality in the disguise of a tutor,—Aphrodite in the form of a little freed woman, all were bidding for Nero. For the moment the mother won; but how far the stoical tutor helped her, the following passage may show:—

"The errors of Nero assumed gradually a deeper dye; his passions blossomed in vice, and bore fruit in crime; yet the downward progress was not rapid or precipitate; it was susceptible of palliation and disguise; it lurked long among the secrets of the palace, or was whispered only within the precincts of the court. High as the great Stoic philosopher strained the principles of virtue in his sublimest exhortations, he often acknowledged, in descending to a lower level, that for his own part he aspired only to be not the worst among bad men. 'To the student,' he says, 'who professes his wish and hope to rise to a loftier grade of virtue, I would answer that this is my wish also, but I dare not hope it. I am pre-occupied with vices. All I require of myself is, not to be equal to the best, but only to be better than the bad.' He preached, he owns, more rigidly than he practised. But such confessions must not be regarded as the simple outpouring of conscious infirmity. It cannot be doubted, from the general context of the speaker's declamations, that they are meant to disguise a considerable amount of self-satisfaction;

that Seneca, like many preachers of virtue and holiness, while he professed to sigh over his own weakness on some points, was convinced that in repudiating vices which were in truth less congenial to him, he was soaring far above the level of vulgar humanity. I have no doubt that the morality he impressed upon Nero was such as this: *Be courteous and moderate; shun cruelty and rapine; abstain from blood*:—there was no difficulty in this to a young and popular prince, flattered on all sides, and abounding in every means of enjoyment:—*Compensate yourself with the pleasures of youth without compunction; amuse yourself, but hurt no man*. It required no philosopher to give these lessons; and it may be questioned whether the comparative innocence of the young man's early indulgences would have been exchanged for grosser enormities under more vulgar tuition."

The impartial testimony of Josephus is followed in the later stages of incest, adultery and matricide; and Suetonius fills up the fearful picture with stories of furies shaking their torches in their conscience-stricken Emperor's face: spectres flitting before him, and at night a trumpet blaring with ghostly music from the hill of Misenum.

The festival of the Juvenalia develops another phase of Imperial character:—

"The prince himself was the hero of this solemnity. Arrived at the age of manhood, his beard was clipped, and the first tender down of his cheek and chin enclosed in a golden casket, and dedicated to Jupiter in the Capitol. This ceremony was followed by music and acting; men of all ranks and in great numbers were admitted as spectators; illustrious Romans were bribed to exhibit themselves as dancers and singers; grave senators and stately matrons capered in the wanton measures of mercenary buffoons and posture-makers. The degradation to which Nero thus constrained his noblest subjects seems, in the view of the philosophic Tacitus, to deepen the shades which hung over the fate of the matricide. The historian proceeds to describe, as an enhancement of his enormities, the establishment of what we should call a public garden round the basin of Augustus beyond the Tiber, where drinks and viands were distributed to the populace, and all corners, gentle and simple, received a ticket for refreshments, which good men exchanged for these vile commodities because they were compelled, the profligate from depraved inclination. Henceforth vice, he says, walked abroad more heinous and more shameless than ever. These promiscuous assemblages of men and women of all ranks together, corrupted the manners of the age more than any cause that could be named. Last of all, to crown the universal degeneracy, when his people had been sufficiently corrupted, Nero descended himself upon the stage with the lyre in his hand, which he was seen to tune with nervous solicitude before commencing his performance. His voice was husky, his breath was short, and all the appliances of his art were unavailing to correct their defects. But of this he was much too vain to be conscious. Nevertheless, to silence envious detractors, a troop of soldiers was kept always in attendance, and at their head stood Burrus himself, disguising the sob of shame with ejaculations of applause. A band of young nobles, entitled Augustans, was enrolled to applaud the performance, to praise the divine beauty of the prince, and the divine excellence of his singing. Doubtless the verses already quoted from Seneca were frequently in their mouths. Nero himself was a verse-maker also. His claims to poetical merit were, as might be expected, meagre, and he so far distrusted himself in this art that he entertained many rhymers about him, whose business it was to catch each pretty turn of phrase or thought that fell from him, and weave it into verse as best they might. 'You may trace,' says Tacitus gravely, 'in the poems of Nero the manner of their origin: for they flow not, as it were, with a current and inspiration of their own; they have no unity of style or meaning.'"

Nemesis comes at last. The scene which

we extract is one of the best described in the work:—

"In the midst of these horrors, which steeped in the same fearful guilt the people and the prince together, Providence was preparing an awful chastisement; and was about to overwhelm Rome, like the Cities of the Plain, in a sheet of retributive fire. Crowded, as the mass of the citizens were, in their close wooden dwelling-chambers, accidents were constantly occurring which involved whole streets and quarters of the city in wide-spreading conflagrations, and the efforts of the night-watch to stem these outbursts of fire, with few of the appliances, and little perhaps even of the discipline, of our modern police, were but imperfectly effectual. But the greatest of all the fires which desolated Rome was that which broke out on the 19th of July, in the year 817, the tenth of Nero, which began at the eastern end of the Circus, abutting on the valley between the Palatine and the Caelian hills. Against the outer walls of this edifice leaned a mass of wooden booths and stores filled chiefly with combustible articles. The wind from the east drove the flames towards the corner of the Palatine, whence they forked in two directions, following the draught of the valleys. At neither point were they encountered by the massive masonry of halls or temples, till they had gained such head, that the mere intensity of the heat crumbled brick and stone like paper. The Circus itself was filled from end to end with wooden galleries, along which the fire coursed with a speed which defied all check and pursuit. The flames shot up to the heights adjacent, and swept the basements of many noble structures on the Palatine and Aventine. Again they plunged into the lowest levels of the city, the dense habitations and narrow winding streets of the Velabrum and Forum Boarium, till stopped by the river and the walls. At the same time another torrent rushed towards the Vella and the Esquiline, and sucked up all the dwellings within its reach, till it was finally arrested by the cliffs beneath the gardens of Mæcenas. Amidst the horror and confusion of the scene, the smoke, the blaze, the din, and the scorching heat, with half the population, bond and free, cast loose and houseless into the streets, ruffians were seen to thrust blazing brands into the buildings, who affirmed, when seized by the indignant sufferers, that they were acting with orders; and the crime, which was probably the desperate resource of slaves and robbers, was imputed by fierce suspicions to the government itself."

As exemplifying the author's acquaintance with the intellectual life of the time, take a sketch of Roman literature and publishing:—

"The publications of Rome were perused no doubt by the senators, the knights, and the freedmen of the city: there is evidence to show that in many cases they penetrated far into the provinces, and for some kinds of writing, at least, there was a regular sale at Lugdunum, or any other provincial capital. Some curious calculations have been made to show that the rapidity with which copies could be multiplied by hand from dictation was little less than that of printing. It is not impossible that a limited number of copies, a hundred for instance, could be written off quicker in this way in the librarian's workshop, than a single one could be set up in type by the printer. This, of course, supposes the employment of a vast number of scribes; but these were slaves cheaply purchased and maintained at little cost. The exceedingly low price of books at Rome, if we may take the poems of a popular author as an example, show that the labour must have been much less or much cheaper than we usually imagine. The world of Roman society, the circles of rank and fashion, in the city and its neighbourhood, were permeated by the published thoughts of their favourite writers with electric speed and electric diffusiveness. It would be too much to dignify with the name of devotion to literature the aptitude of the educated Roman for the use of his style and tablets. No doubt the vice of the popular system of instruction was its tendency to degenerate into the conning of facts, maxims, and the commonplaces of the schools, rather than the cultivation of thought. Trained

from childhood to observe and imitate, he was versed in all the forms of literature, while he lacked perhaps the ideas to fill them. Hence the facility with which mere children, as in the cases more than once referred to, produced set orations on hackneyed subjects. With their note-books crammed with the accumulated jottings from a long course of dictations, they were prepared to produce, at short notice, passable exertations on any ordinary topic. Ovid, speaking of the precocity of his poetical talent, tells us that in childhood his thoughts ran spontaneously in verse; and the phrases with which the tablets or the memory of the Romans were stored might seem of their own accord to take the form of continuous composition. Almost every distinguished man among them seems to have kept his journal or Ephemerides; to have made collections of wise and witty sayings; to have turned some of his observations on men and things into verse; to have strung together a volume of miscellaneous extracts from his reading; and the multiplication of a few copies of these stray leaves constituted the publication of a book. With the character of the common literature of the day the Cæsarian government had every selfish reason to be satisfied. It was engrossing; it occupied many restless minds to the exclusion of all dangerous subjects, either of action or reflection. It seems to have been lively; it was, at least, fascinating. It was generally voluptuous, to enervate the strong and daring; it was satisfied with a low range of topics, leaving loftier themes to reserved and solitary genius."

The story, as here told by Mr. Merivale, gives us, in picturesque and vivid chapters, details of the history of the early Christian times, as far as the destruction of Jerusalem, with which the work concludes.

Country Life in Piedmont. By Antonio Gallenga. (Chapman & Hall.)

THE Italian pictures in this book are pastoral in their freshness and vivacity. They are fragrant with the breath of vineyards, corn, and olives; and yet M. Gallenga is not an idealist in his enthusiasm for Italy, especially for the Subalpine people, whom he has elaborately caricatured. The opinative parts of his volume are those which are least pleasing, and, unfortunately, they are those which are most diffuse: M. Gallenga having undertaken, it would seem, to force the Piedmontese into feeling ashamed of themselves. If he has to tell of graceful manners and warm-hearted hospitality,—of bright Ausonian gardens, cooled by cypresses and willows,—of poverty lyrical in its content,—and riches patriarchal in their splendour,—these are but glimpses of a half-forgotten time; for the writer, in his systematic analysis of society in Piedmont deals more largely in invective than in panegyric, and vilifies his barbarous countrymen. They almost despise agriculture, they huddle together in dingy villages, they are the clumsiest of hedgers and fencers, their husbandry is spiritless and slovenly, the habitations of the humbler classes are despicable hovels, they are deforesting their slopes and plains, and their men of business, as a rule, "are rather petty merchants and pedlars than merchants—higgling, haggling, chaffing shopkeepers rather than high-minded dealers. In such a spirit does M. Gallenga reply to his own question, "Can the Italians be painted by one of themselves?" We know that there is some truth in his delineation; but it is too harsh, the shadows are too deep, the outlines are disturbed. Besides, it is not the Italians, but the Piedmontese, that M. Gallenga is describing.

M. Gallenga has divided his narrative of summer and winter country life in Piedmont into a series of epistolary chapters,—the first conduct him across Mont Cenis and the frontier. Thus, he revisited the country after making the

mountain pilgrimage, and was, we fear, disposed to be censorious among the inhabitants of the plains by the habit of contempt acquired from sublime gazing at "the milk-white Capella, and the blood-red Aldebaran, and the ruby Rigel, and topaz Procyon, the pale twinkling Pleiades, and the flaming belt of Orion." It is scarcely fair to judge of mortal modern men when we have just quitted the companionship of the everlasting hills, or when we have been thinking of all the Gallic, African, Roman, Gothic, Burgundian, Lombard, Saxon, and Frankish warriors who have tramped over the heights with Manfred, Excelsior, the Witch of the Alps, and every person else traditional or superhuman. And yet M. Gallenga is not at all times uncharitable. He is grateful to the peasantry among whom he travelled twenty days without entering an inn more than once,—who in the colder zone of Italy were more prodigal with the fruit of their stricken valleys than Lombards rejoicing in an abundance comparable only with that of the fat lowlands of China, or of well-watered Beauce, who cheerfully poured red wine from cobwebbed flasks, although blight had robbed them of successive harvests, and, also, in fact, gave an Arcadian welcome to the tourist, even while their wheat crops were failing, their walnuts rotting, their layers of sun-enriched soil swept away by freshets. Moreover, he praises the calmness, sobriety, and dignified humility of the Piedmontese who live in the upper valleys. With all their misfortunes they are not absolutely poor. "The whole of the male population, especially of the upper valleys, emigrate yearly." All the Biellese are masons. The Canavesans are carpenters and woodmen, the people of Val Sesia are house-painters. They spin silk, wool, and cotton; they go to Hungary and the East for their materials, and thus, in spite of calamities, they prosper.

Whatever be the sins of the people, Piedmont, M. Gallenga reiterates, is a beautiful country, although "the Italians have no eye" for its fascinations. "There is not a single landscape description in the whole range of Italian literature." Then, they have roads of the most magnificent width and the most savage irregularity, which impede locomotion, and their inns are worse than all—dens full of squalor, stench and decay. But here we tread upon one of M. Gallenga's prejudices, and the passage will help to explain why his volume contains so much that is unreasoning and untrustworthy:—

"The Piedmontese, and indeed all Italians, at the present day, smoke like Germans and spit like Yankees. Tobacco has forced back European civilization three hundred years, and the vile habit is gaining ground, at least south of the Alps. A smoker is of necessity an unclean animal, and our smokers are even fouler than the foul practice need make them."

The Italian race, in M. Gallenga's opinion, has passed through a long process of shrinking and dwindling, and he supplies a biographical anecdote in illustration. He is staying at Castellamonte:—

"Not far from this place, little more than a mile above Ivrea, there stands still the Castle of Montalto, long the abode of an eagle-eyed falcon-winged feudal line. The last of that family, an old lady, lived there alone during a long period of blind widowhood,—alone with a few aged attendants, who dropped one by one by her side, dying all of them of old age. The heirs of the title and estate had built for themselves a palace, in a snug sheltered nook in the hollow, close to the village below, in the dust and noise by the roadside. The proud matron alone resisted all their importunities that she would come down from her lonely hawk's nest. Montalto rises at the entrance of the broad open valley of the Dora; the wind from Mont Blanc

sweeps keen and searching over it, and in its stormy moods would seem strong enough to blow the castle and its inmates down into the wide, winding stream. Yet the Countess clung fast and firm to her rock-built, ancient stronghold; alone she would stick to her fathers' eyrie, though it had become too bleak, and steep, and dull, and dreary a nest for the chattering brood of jays, and pies which went by her father's name. There she died, last of her house and home; and there she lies,—the ruins of her chapel and castle no less a monument to her proud, untamed spirit, than an evidence of the degeneracy of her young descendants."

In one respect his complaints appear substantial. The Italians, he says, are deforesting their peninsula so rapidly that the men of the next generation will have to go to England or Germany to see what a real tree is like.—

"I am not quite an old man yet, but I remember, both in the hilly and in the level regions of all Italy, most glorious, gorgeous oak-trees, which could fear no comparison with the English kings of the forest. The Italians of those days suffered them to stand, not on account of their beauty, but for the sake of the acorns with which their long-legged pigs could be fattened. How good pork is now obtained, and the far-famed *salami* or *sauzages* made, I know not; but I know that the fine old oaks have disappeared, and the few young plants that have grown up here and there, almost in spite of the owners of the soil, are either stripped of their branches up to the topmost shoot, or are shorn down to unseemly pollards, a very useless encumbrance to the soil. A curse upon their axes! All round Turin, on the high-roads to Rivoli, Moncalieri, Stupinigi, etc., only twenty years ago there were such magnificent avenues of trees as hardly any country in the world could match. The trees are mostly still there, but mere skeletons of their former selves—the bare trunks, with hardly more shade than the mere timber can cast. Even the plane, lime, and horse-chestnut trees on the fine promenades round the capital,—those which have not fallen before the invasion of brick and mortar, such as the *Viale del Re* and *Viale del Valentino*,—are yearly lopped and chopped, till the heavy overgrown stem acquires dimensions grotesquely disproportionate to its dwarfish limbs. There are ten thousand reasons for cutting and maiming; here, the view of the second-floor windows is obstructed,—there, the air of the first-floor rooms is confined; the tree drinks up the oxygen necessary to human respiration, the Italians think; and, both in town and country, they remove from their homes all trace of verdure, as if every dwelling-house were a fortress, and wanted free space for the sweep of its guns."

The chestnuts fall, the mountains are bare, the high-waving woods that once "swept the stars like a great besom," as Tassoni has it, the towering beeches are lopped away,—and yet timber and fuel are alarmingly dear:—

"The houses here are all made of brick and stone,—wall, vault, floor, staircase, and hall,—chiefly, if not simply, on account of the fearful price of timber and all other building wood; and as carpets are little known and hearth-rugs not at all, the cold of the mildest winter-day is much more painfully felt within than out of doors. Fuel is, to say the very least, thrice as dear in Turin as it is in London."

No dwelling in all Turin, he adds, is blessed with a good open fire, except the English Minister's,—and it is insinuated that some of Sir James Hudson's visitors are attracted, like cats, by the warmth. Elsewhere, men will put on their hats and cloaks as soon as they get out of bed,—sit, read, write, dine and sup in them; women will carry their little pots of fire in their hands and sit with them under their petticoats,—and M. Gallenga himself trembled in his summer *palazzotto*, comfortless, matless, curtainless, blindless, with walls three feet thick, icy Venetian floors, shaky portals, and cracked windows:—

"I summoned the farmer's wife to my aid, and had soon used up the few poor sticks that were to

boil the rustic family's pot the winter through. In the meanwhile the wood I had ordered from various quarters arrived at last, notwithstanding the opposition I met with from the monopolists, who direct all fuel to the metropolis, and the delay occasioned by impracticable roads; but after three or four attempts, I came to the mortifying conclusion that I had only stocked my friend the Judge's cellar for next year's consumption, as in about a twelvemonth it might be hoped that the green logs would be sufficiently dry to fizz at least, if not to crackle on the hearth. I then sent for a load of peat, but the stench from it is more than I can put up with; so that I have no resource left but to wrap myself in a blanket like an ancient Roman, and stalk about the vast room, and stamp and spout and shout, till the good peasant-woman who comes in with the polenta, or Indian meal-porridge, which ushers in my plain dinner, is only confirmed in her shrewd surmise that 'the stranger is daft.'"

Disgusted with this cold interior, M. Gallenga ventured into a *café*, and his description of this "earthly paradise of the Italian" is tinged with personality:—

"You will see side by side, sitting at adjoining tables, if not at the same table, the President of the Senate, the most noble Marquis Alfieri di Sostegno, a pattern of all courtesy and gentility, or the Home Minister, the Commendatore Urbano Rattazzi, a man with ermine-like nicety and tidiness in his very look, sipping his lemonade, or cracking his joke with Valerio, Brofferio, or any of the rabid Opposition party, and the coatless street porter, or mayhap the shirtless street sweeper, filling his *chickén*, or sharing his ice-cream with wife and children."

This subject provokes another counterblast against tobacco, which M. Gallenga detests as much as "the rabid Opposition." Then follows a lament:—

"The fire of Italian hearths is going out rapidly: the first movement toward political emancipation in Piedmont, if it has had the effect of substituting more earnest talk instead of the rapid conversation about ballet-dancers and opera-girls, insipid quips and cranks, ribald jokes, obscene slang, and infamous slander, which constituted the whole entertainment of an Italian *Café* in olden times, has however increased a hundredfold the amount of the talk itself. Constitutional freedom has broken asunder the last links of family affection; by public life the Italian too readily understands life in public; and his duty as a free man bids him spend his whole day either in peripatetic discussion under the porticoes, or in endless verbiage over his empty newspapers, across the marble table of his noisy, noisome *Café*."

Upon the language and literature of Piedmont M. Gallenga is unnecessarily severe. Upon Italian cookery he has some good remarks:—

"Perhaps it is the cook that is to blame. Do not we hear that the great secret of the astonishing success of the Anglo-Saxon race by land and sea, by which it has 'conquered half the world, and bullied the other,' is mainly to be ascribed to the good, sound, honest 'Roast Beef of Old England'? And have not the Germans their own favourite assertion to the same effect, that the extraordinary vigour which enables them to crush the Celto-Latins on the Po and the Magyaro-Sclavonians on the Danube, is simply due to the tough 'Schinken und Wurst' (ham and sausage) on which they feast so plentifully? Do not we know the different results attendant upon the mere fact of feeding a dog rather on meat and bones than on oatmeal and garbage? Can there be any doubt that man, an omnivorous animal, must be in a great measure amenable to dietetic rules and principles? And if so, what can we expect from the paste and rice-messes of the Italians, from the overdone meats, the all-pervading softness and thinness and sweetness of their daily food? May they not have in some measure to answer for the weakness and idleness, the mental prostration and moral relaxation, with which they are charged?"

Coffee, *minestra*, *macaroni*, *risotto*, dissolve

the bone and muscle of the nation. "The Piedmontese, who are still the bravest and stoutest race in Italy"—a patriotic, but doubtful assertion—"take care not to admit the soup till the best part of the substantial dinner has been disposed of;" and rice at Milan, paste at Genoa or Naples, M. Gallenga thinks do what luxury did in Rome with "stewed meat juice" and goat's-milk cheese.

We do not regard this as a philosophical view of Italian civilization, but it is vivid and interesting,—and the descriptions of rural scenes and manners are written in a style at once artistic and animated.

Domestic Annals of Scotland from the Reformation to the Revolution. By Robert Chambers. Vols. I. and II. (Chambers.)

ONCE when Johnson and Robertson met at dinner, and the talk turned on history, the Doctor took occasion to say that there was one part he should like to see well done,—that relating to manners—to common life. The same want was felt in that age by Gibbon and by Voltaire; and there is even a greater curiosity shown about it in our own. Somehow or other, however, we still, for the most part, have to desire the social element in our histories. We have to read one book for the politics and the other for the manners of a nation,—though it requires no great philosopher to see that the two must be inextricably related and connected. Just as the satirists and dramatists of antiquity have to be read for their historical value, so it is with modern times. A Scotchman may read Tytler as attentively as he pleases, and still find himself under the necessity of perusing this work by Mr. Chambers. Pinkerton, in his *History*, compromised the matter by adding special dissertations on the social progress of the country. But Mr. Chambers begins where he leaves off, and the knowledge contained in the book before us could only be got elsewhere by a course of miscellaneous reading for which one class of men have not the time, and another class of men have not the industry. It is a compilation, of course, but one that is beyond the mark of an ordinary compiler,—requiring more judgment and taste than such a person would be likely to possess. We ought to be obliged to Mr. Chambers for doing a kind of thing which a smaller man than Mr. Chambers would probably have thought beneath him. He has stooped to be useful, practical and unpretending, and to employ note-book and scissors when capable of employing the *tabula* and *stylus*. The *reverse* of the process is commoner; but on the whole it is respectable to prefer one's country to oneself, and to be content with the praise of industry and common sense for the future benefit of poet, historian or philosopher. Having introduced our author in this fashion, we shall let him say a few words about the state of Scotland at the time when his *Annals* open:—

"Our attention lights, a few years after the middle of the sixteenth century, on a little independent kingdom in the northern part of the British island—a tract of country now thought romantic and beautiful, then hard-favoured and sterile, chiefly mountainous, penetrated by deep inlets of the sea, and suffering under a climate not so objectionable on account of cold as humidity. It contains a scattered population of probably seven hundred thousand:—the Scots—thought to be a very ancient nation, descended from a daughter of Pharaoh, King of Egypt, and living under a monarchy believed to have originated about the time that Alexander conquered India. A very poor, rude country it is, as it well might be in that age, and seeing that it lay so far to the north and so much out of the highway of civilisation. No well-formed roads in it—no posts for letters or for travelling. There was a printing-press in the head

town, Edinburgh, but not another anywhere. A regular localised court of law had not yet existed in it thirty years. No stated means of education, excepting a few grammar-schools in the principal towns, and three small universities. Society consisted mainly of a large agricultural class, half enslaved to the lords of the soil: above all, obliged to follow them in war. Other industrial pursuits to be found only in the burghs, the chief of which were Edinburgh, Glasgow, Stirling, Perth, Dundee, and Aberdeen. In reality, though it was not known then, the bulk of the people of Scotland were a branch of the great Teutonic race which possesses Germany and some other countries in the north-west of Europe. Precisely the same people they were with the bulk of the English, and speaking essentially the same language, though for ages they had been almost incessantly at war with that richer and more advanced community. As England, however, was neighboured by Wales, with a Celtic people, so did Scotland contain in its northern and more mountainous districts a Celtic people also, rude, poor, proud, and of fiery temper, but brave, and possessed of virtues of their own, somewhat like the Circassians of our own day. These Highland clansmen—whom the English of that time contemptuously called *Redshanks*, with reference to their naked hirsute limbs—were the relics of a greater nation, who once occupied all Scotland, and of whose blood some portion was mingled with that of the Scots of the Lowlands, producing a certain fervour of character—“*perferidum ingenium Scotorum*”—which is not found in purely Teutonic natures. The monarchy had originated with them early in the sixth century of the Christian era, and had gradually absorbed the rest of Scotland, even while its original subjects were hemmed more and more within the hilly north. But, by the marriages of female heirs, this thorn-encircled crown had come, in the fourteenth century, into a family of Norman-English extraction, bearing the name of Stuart.”

It is not very many years since half of this statement would have astonished the English reading public. They used to associate all who lived north of the Tweed with bare legs and bright petticoats,—things as foreign to the regular Lowlander as war-paint or ostrich feathers. They would have stared to hear that the Stuarts (originally Fitz-Alans) were as genuine Normans as the Bigods, and that good old King David (whom Buchanan recommended to James's admiration as the best man in his pedigree) had addressed a charter *Normannis, Anglis et Scotis*, putting the Scots last! The said charter—by which the Abbey of Kelso was founded—is still to be seen in the Register House of Edinburgh, and gives a curious illustration of the position which races occupied in Scotland in the twelfth century.

Now, this fact of the predominant Teuton influence in Scotland explains the progress of which the book before us is a partial record. Everywhere, we see a character developing itself which is fundamentally akin to the English character. But the grain had fallen on a stonier ground, and came up more slowly and in smaller quantities. What makes the history of Scotland in modern times so piquant is the seeing the transition from opposite states of social life made so completely. From being extra wild, the Scotsman became extra respectable. He was first famous for his *perferidum ingenium*, and then famous for his over-canny prudence and coldness. He kept up the old feudal fighting and rioting longer than anybody, and then took to high farming and Sabbatarianism with a severity which became equally proverbial. Dumfriesshire, for instance, produced ballads and blood-feuds almost down to Milton's time, and may now challenge most places in cattle and turnips. The traveller who reads Mr. Chambers's book in the “Scotch express” from Euston Square will wonder as he reads, but he will wonder still more when

he has crossed the Borders, and finds the order, the richness, the loveliness, the civilization, that embosom the old ruins of places that, but a few generations ago, were the scenes of some of the wildest stories in these “Annals.”

A philosopher, not blind to the unfavorable aspects of Presbyterianism, may still admit that a great deal was done in accomplishing this social revolution by the Kirk. If the Celtic peasantry of the Highlands have not been in the habit of shooting their landlords, it is not only because they had less provocation than their Irish kinsmen. The truth is, too, that only Presbyterianism could have suited a nation where the noblesse retained their old powers later and in greater numbers than in any other country of the West. Clarendon observed, that the common people in Scotland still remained in a kind of vassalage. What could have fought against this so well as a religious system which took its ministers from the people, and stamped them with the seal of a spiritual superiority? The relation of the “ministers” to James, and their position in the State under Charles, more resembled the old priestly power of the feudal ages, than some systems which were nearer in form to the institutions of those times. What Laud could not attain for his order, with all the *prestige* of tradition and ecclesiastical rank, was enjoyed in Scotland by Henderson or Dickson, plain “mist’ers,” who dared not have formally claimed half the dignity which every Puseyite curate conceives to be his natural right. The Presbyteries of the most feudal country in Europe made nothing of bringing a Douglas to his knees; and all James's “divine right” did not save him from being sharply rebuked by a minister when he happened to give vent to an oath. Many passages in these volumes illustrate the stern government of this spiritual democracy, which is unquestionably the most important fact in modern Scottish history. Take the following specimens:—

“In 1598, we find the presbytery of Glasgow concerning itself about a young man who had passed his father without lifting his bonnet. He was judged ‘a stubborn and disobedient son to his father.’ About 1574, the kirk-session of Edinburgh was occupied for some days in considering the case of Niel Laing, accused of making a pompous convoy and superfluous banqueting at the marriage of Margaret Danielston, ‘to the great slander of the kirk,’ which had forbid such doings. The absence of external appearances of joy in Scotland, in contrast with the frequent holidayings and merry-makings of the Continent, has been much remarked upon. We find in the records of ecclesiastical discipline clear traces of the process by which this distinction was brought about. To the puritan kirk of the sixteenth and seventeenth centuries every outward demonstration of natural good spirits was a sort of sin, to be as far as possible repressed. To make marriages sober and quiet was one special object. It was customary in humble life for a young couple, on being wedded, to receive miscellaneous company, and hold a kind of ball, each person contributing towards the expenses, with something over for the benefit of the young pair. Such a custom has been kept up almost to our own time, but much shorn of its original spirit. In the latter year of the sixteenth century, it was customary for the party to go to the Market-cross, and dance round it. At Stirling, October 30, 1600, the kirk-session, finding ‘there has been great dancing and vanity publicly at the Cross usit by married persons and their company on their marriage day,’ took measures to put a stop to the practice. It ordained ‘that none be married till ten pounds be consigned, for the better security that there be nae mar ta’en for nae bridal lawing than five shillings according to order,’ ‘with certification, gif the order of the bridal lawing be broken, the said ten pounds shall be confiscat.’ In like manner the kirk-session of Cambusethan, in Sep-

tember, 1649, ordained ‘that there sould be no pipers at bridals, and who ever sould have a piper playing at their bridal, sall lose their consigned money.’ And in June next year, the same reverend body decreed that men and women ‘guilty of promiscuous dancing,’ should stand in a public place and confess their fault. The power of the kirk to enforce its discipline and maintain conformity, was a formidable one, resting ultimately on their sentence of excommunication, of which the following contemporary description may be given: ‘..... whasever incurs the danger thereof is given over in thir days by the ministers, in presence of the hail people assembled at the kirk, in the hands of Satan, as not worthy of Christian society, and therefore made odious to all men, that they should eschew his company, and refuse him all kind of hospitality; and the person thus continuing in refusal by the space of a hail year, his goods are decreed to appertain to the king, sae lang as the disobedient lives.”

The excuse for and explanation of all this strictness is the fearful violence of the social life which it was aiming to coerce. All who know Pitcairn's ‘Criminal Trials’ know what kind of things were done in those days in Scotland,—and we might run through Mr. Chambers's pages and pick up the materials for ballad or tale every other minute. Such a process helps a man to understand why the most popular novelist of modern times should have been a Scotsman; while the fact that the Kirk was the agent in suppressing the romantic element in Scotland equally explains the fact that so many Scots *literati* have been Episcopalians.

One feature of this work may suggest matter at once to the novelist and the philosopher,—we allude to the copious historical notices of Scottish witchcraft which Mr. Chambers has brought together. Here, for instance, we have a “case” belonging to the year 1662:—

“At Auldearn, in Nairnshire, the notable witch-case of Isobel Gowdie came before a tribunal composed of the sheriff of the county, the parish minister, seven country gentlemen, and two of the town's men. She was a married woman; her age does not appear, but, fifteen years before, she had given herself over to the devil, and been baptised by him in the parish church. She was now extremely penitent, and made an unusually ample confession, taking on herself the guilt of every known form of witchcraft. She belonged to a witch-coven or company, consisting, as was customary, of thirteen females like herself, who had frequent meetings with the Evil One, to whom they formed a kind of seraglio. Each had a nick name—as *Pickle near the Wind*, *Over the Dike with it*, *Able and Stout*, &c., and had a spirit to attend her, all of which had names also—as the *Red Riever*, the *Roaring Lion*, and so forth. The devil himself she described as ‘a very mickle, black, rough man.’ Meeting at night, they would proceed to a house, and sit down to meat, the *Maidens of the Coven* always being placed close beside the devil and above the rest, as he had a preference for young women. One would say a grace, as follows:

We eat this meat in the devil's name,
With sorrow and *sich* [sighs] and mickle shame;
We shall destroy house and hald,
Both sheep and noit intill the fould:
Little good shall come to the fore:
Of all the rest of the little store.

And when supper was done, the company looked steadily at their grizzly president, and bowing to him, said: ‘We thank thee, our Lord, for this.’ Occasionally he was very cruel to them. ‘Sometimes, among ourselves,’ says Isobel, ‘we would be calling him *Black John*, or the like, and he would ken it, and hear us weel enouch, and he even then come to us and say: ‘I ken weel enouch what ye are saying of me!’ And then he would beat and buffet us very sore. We would be beaten if we were absent any time, or neglect anything that would be appointed to be done. Alexander Elder in Earlsseat would be beaten very often. He is but soft, and could never defend himself in the least, but would greet and cry when he would be scourging

him. But Margaret Wilson would defend herself finely, and cast up her hands to keep the strokes off her: and Bessy Wilson would speak crusty, and be belling again to him stoutly. He would be beating us all up and down with cords and other sharp scourges, like naked ghaists, and we would still be crying: 'Pity, pity, mercy, mercy, our Lord!' But he would have neither pity nor mercy. When angry at us, he would girm at us like a dog, as if he would swallow us up. Sometimes he would be like a stirk, a bull, a deer, a rae, &c. Isobel stated that when the married witches went out to these nocturnal conventions, they put a besom into their place in bed, which prevented their husbands from missing them."

The ghastly humour with which the "Deil" was associated in the popular Scottish mind was perhaps more terrible than the awe which he inspired. Inexplicable as many of the phenomena of witchcraft seem to the modern mind, the key to the whole belief is the intense realism with which our ancestors thought of the Enemy. He was not a Principle of Evil, only,—not he, but a real living terrible personage, who could manifest himself in the flesh whensoever he pleased. Burns exactly expresses the popular notion of his constant presence:—

I've heard my reverend grannie say,
In lanely glens ye like to stray;
Or where auld, ruin'd castles gray
Nod to the moon,
Ye fright the nightly wand'rer's way
Wi' eldritch croon.

In fact, he was a *familiar* terror, and might pass out of the invisible into the visible world at any moment. If we are not mistaken, they still show at Stobhall the window through which the "foul thief" attempted to carry off Lady Lillias Drummond, on which occasion the butler saved her ladyship by holding stoutly on to her leg.—His usual amours were more plebeian.

On the whole, these volumes are a desirable accession to our shelves, and we shall be glad to see a continuation of the work down to later times. The effect of the Union and of the eighteenth century on Scotland is a most interesting subject of inquiry; and now that the two countries are mingling more and more together, we welcome everything that informs us about the life of our kinsfolk beyond the Cheviots.

Youth: a Play in Verse, in Five Acts—[La Jeunesse, &c.] By Émile Augier. (Paris, Lévy.)

"YOUTH!" might any speaker cry (supposing a party assembled after the fashion of those whom Molière conjured up to criticize his *L'École des Femmes*)—"Youth, quotha! in this play by M. Augier. Haggard, hackneyed, stale, French middle age rather!—the age that begins to paint its cheeks, and to girth its waist, and to pinch its feet—the age that will only dance at a ball with the youngest girls, the age that will only talk about simple pleasures and natural affections to make everyone perceive how young it is." Something like the above might be the dramatic comment of *Senex* or *Smellfungus* on this five-act play in rhyme:—and (allowing for such exaggeration as drama admits) it would not be unfair.—Is there the Frenchman writing at the time present who can treat youth youthfully? M. Augier, at all events (Academician though he be) must dip himself in *Medea's* cauldron ere he can freshen his mind so as to be that Frenchman, if we are to judge by his past dramatic utterances. These are clever, as we have again and again said; but their cleverness is more cynical than cordial. An under-current of railery runs throughout their most earnest passages. Where we might expect to meet the unconscious simplicity of goodness, we are confronted by a meagre and humble asceticism irresistibly reminding us of

Uriah in Mr. Dickens's novel. This is said in remembrance of 'Gabrielle,' 'Philiberte,' 'Le Gendre de Monsieur Poirier.' Some exception, it is true, is claimed by 'Diane': in which drama the faith and tenderness of the self-sacrificing elder sister, watching over the fortunes of her wilful younger brother, merit higher praise from the public than even Rachel's presentation (in her solitary tender part) could secure to them.—But in this very Parisian verdict on "Diane," is there not an intimation of the sort of "Youth" which our neighbours prefer?—a youth, at all events, which is not *our* youth: provided (let us whisper in parenthesis) any youth is left in England—a fact which Mr. Leech's expositions of the accomplishments and desires of the rising generation lead us sometimes to doubt.—M. Augier's lesson, we presume, is intended to show how "the fire of youth" may be all but "extinguished quite" by worldly counsels. His *Philippe* has a mother, as haggard in her manner of showing affection to him as the veriest adventuress, rouged and ringletted, who outwatches the night with her hungry, half-dead eyes fixed on a *Baden Baden* roulette-table. Of course, (with the orderly amount of "ma mère" business, which all French youth on the stage go through when they mean to be interesting,) Philippe allows the vampire self-interest to work away at his heart,—says many moral and generous things, yet connives at the meanness laid out for him by his anxious parent,—very nearly permits himself to be sold to a rich wife,—and extricates himself back to the generosity of nobler counsels by the original expedient of gambling away all his property at Homburg. Cynicism was never more cynically routed than by such an expedient as this!—M. Augier's dialogue is full of those wise sayings concerning the beauty of youth, the freedom of poverty, the blessed life of the country as compared with the sophisticated manners and morals of "the flaunting town," which are dear to sentimentalists; but his heart, we cannot help fancying, is with luxury and conventionalism,—with the privileges of wealth, and the pleasures of wit,—with city life and intellectual culture. A poet dealing with "youth" in a larger and more youthful spirit need not have propounded "green grass" as fresher than the theatre,—need not have confounded aspirations true and false so wrongfully as M. Augier has done. Wanting a real faith in humanity—which remains to be the same beneath the smoke of a steam-chimney—or in the green wood, where the wind-flower lives its hour among the decaying leaves—his play is untrue to its title, and to the purpose which, somewhat obtrusively, its author professes to inculcate in it.—We did not need to be reminded how old are some youngsters now-a-days. How young some old men can be, Mr. Thackeray (no writer fantastically in love with primroses and hawthorn blossom) has shown us in the touching chapters which close his chronicle of the "Newcome Family."

Aspects of Paris. By Edward Copping. (Longman & Co.)

DURING the season of the French Exhibition, the *Théâtre de la Porte St-Martin* gave to crowded audiences nightly the history of the Capital dramatized, from the earliest times down to the present reign,—with an unintelligible mystery at the close, foretelling future events, in that safe and peculiarly prophetic style which, let what would turn-up in the country where everything happens, must leave the foresight of the seer and the promises of the soothsayer unimpeachable. It were, assuredly, an

easier task to give the Aspects of Paris in one volume than its history in one drama; but to do that successfully requires a mind that can grasp a multitude of details; a judgment that can fix itself on suitable points of view; a corresponding acuteness of observation (a very rare gift in man) and a happy power of condensing details, which is as rare a power as quickness and correctness of observation is a rare gift. Mr. Copping is deficient in all the qualifications here named; and his 'Aspects of Paris' will not add to whatever reputation he may have achieved as a compiler of the biographies of Alfieri and Goldoni.

The author avoids the political aspects of the capital; what he thinks thereof is contained in a very brief passage in the Preface, which shows how strongly he condoles with the nation generally, in its present plight. A broader testimony as to the true aspect of the country, in this respect, would have been welcome from a watchful resident, desirous of imparting honestly his conscientious convictions. And yet, as we think of it, we remember that these Aspects have been painted by master-hands. What Béranger wrote nearly half a century ago is true now, and the same truth had existed since there was anything in France worth struggling for. It is easy to learn from the songs of the immortal *chansonnier* that there is no trace of patriotism in any party in France. Patriotism animates individuals; but the factions, from the one that may happen to be uppermost for the moment, down to that which is the most ruthlessly trampled in the mire, and which may have been the uppermost yesterday, selfishness is the rule—patriotism the exception. No one saw this more correctly than Béranger himself. When he wrote that charming satire, 'L'Opinion des Demoiselles,' he was smartly whipping the nation for its selfish opinions. The same intense selfishness is ridiculed and chastised in the exquisite petition from the "dogs of quality" in the Faubourg St-Germain, praying to have restored to them their old privileges of entrance to the gardens of the Tuileries. One couplet especially "brickbats and bludgeons" the ex-Bonapartists who had so suddenly turned against their old master—

Tel qui long-temps lécha ses pieds,
Lui mord aujourd'hui les talons!

—Nay, Béranger himself fell, for a moment, into the fashion, and in his stanzas sung before the aides-de-camp of the Emperor Alexander, while he stoutly eulogized his country, he babbled of "Louis" and the "Français de plus!" For patriotism to save a country, it is not necessary that party should be extinct,—but it is necessary that the love of country should animate men of all parties, from the crown of the edifice to its base. Where all confederacies unite only to assail the confederacy that has seated itself on the summit of that edifice,—"what was raised in a night may, perhaps," as Mr. Copping remarks, "fall in a night"; but France is nothing the better for the change, for the new masters proceed to proscriber patriots as well as knaves, and take counsel from slaves who will, in prospect of profit, conspire against them on the morrow. Meanwhile, the most polished capital in the world knows nothing of the civilization that can be effected by water-companies, and spends on every New-Year's Day 180,000*l.* sterling in toys.

Mr. Copping designates as hitherto untouched subjects, to be found among his "Aspects," the Cliffs of Belleville, the career of Jean Journet, the poet, and an account of the new village of La Varenne. He does well to point out these subjects, for all the others have been much better executed before by greater artists; we turn, therefore, from the faint portraiture of

life beyond the barrier, penny-a-lining, and suburban fêtes, where the brightest-eyed beauty among the dancers avails herself of the averted eye of the moral gendarme to tap her partner on the cheek with her toe! We will not, however, go to the Belleville Cliffs, which may do very well to strike Paris cockneys with wonder,—we will visit that new village of La Varenne, where Paris tradesmen affect a little country life, but like true Parisians can only stand it during the summer months. With the first chill day of autumn they shut up their country boxes, and hasten back to the more attractive pleasures of the capital. La Varenne is, indeed, dull at most times; but it is gay occasionally, and here is a sample of its gaiety.—

"At twelve or one o'clock in the day, perhaps, the sound of drum and life, or life and horn, would suddenly, and without previous warning, fall upon your ear. * * A procession of well-dressed men and women is in sight. At its head are the musicians whose melody has excited your attention. The gentlemen of the procession are in evening dress. The ladies are in white muslin, with wreaths of flowers upon their heads instead of bonnets. The party walk two and two. Each gentleman conducts a lady. The first couple, following the musicians, have to-day been wedded, * * and now the newly-made husband and wife, accompanied by their bridesmaids and bridegrooms, and such other friends as they have invited, are parading themselves thus through the village in order that their neighbours and the rest of their acquaintances may see what has happened. No marriage in the environs of Paris, between persons of humble rank, passes off without this processional ceremony. * * When their perambulations have ceased, the whole of the company will retire to a neighbouring restaurant, where they have ordered a dinner to be provided for them. To supply marriage parties with these banquets is one of the chief occupations of the suburban tavern-keeper. He has oftentimes a large room in his house capable of containing from one hundred to two hundred people, and specially intended for nuptial dinners; *repas de nocces* as they are called. No young couple with tolerably good prospects before them, and moderately rich parents behind them, allow their marriage to pass off without giving a treat of this kind to their friends. After the dinner there is oftentimes dancing; and festivities do not terminate until a late hour. In some cases they are renewed on the morrow, and do not utterly conclude until the day after. When thus protracted the expense is divided. The bridegroom pays for the first day's entertainment; the friends of the bride for the second; the general company for the third and last. Large sums of money are of course frequently spent upon these rejoicings. People will oftentimes save for a whole year beforehand, in order to regale their friends in a spirited manner on the day of days."

Mr. Copping's neglected poet, Jean Journet, is one of those wise persons who fancy that they can regulate the world, when they have not yet learnt to exercise the slightest control over themselves. He is a philanthropist who so loved all mankind that for their especial benefit he abandoned his own wife and children. What were they to all human nature? This apostle, as he used to style himself, is a Languedocian, and was born in the last year of the last century. He was a dull, truant-playing boy, and under these circumstances his parents sent him to Paris, in 1817, "to study the mysteries of the apothecary's science." The dull boy avoided the surgery for the secret club-room, where he learned the art of insurrection, which he mastered so thoroughly, in spite of his dullness, that he was sent to Spain to practise it. Unfortunately, the French army which invaded Spain under the Duke d'Angoulême, for the rescue of Ferdinand from the practitioners of this unpleasant art, found Jean

Journet in the ranks of the enemy. Such a discovery might have cost him his life, but Jean had lost some of his dullness, and pretended to be engaged in attending the wounded, and he got off cheaply with an imprisonment of two years.

A little sickened by this result of his first attempt against existing institutions, Journet entered on a seven years' career of happiness and respectability. He established himself as an apothecary at Limoux, married, did what Don Juan advised M. Dimanche to do, gave hostages to Fortune, and altogether showed himself in so promising a light that his brothers, proprietors of an important manufactory, took him into partnership, and put the ball of Fortune at his feet. Jean rolled and increased it for a while; but, by ill-luck, he read Fourier's works on Universal History and Fraternity,—and kicking Fortune, wife, children, and brothers from his path, he rushed up to Paris, and seating himself at the feet of Fourier, drank in all he could suck of Socialist wisdom. When he had imbibed enough, he sold all he possessed, created a model farm in the neighbourhood of Toulouse, and knowing nothing of his business, was very soon a beggar.

Thereupon, he turned poet, preacher, apostle. He traversed France, another spiritual Quixote, to sell his books, deliver his sermons, or announce the new gospel according to Fourier. In Paris itself he made a desperate plunge, by suddenly scattering his pamphlets at the *Grand Opéra* in 1841, at the end of the first act of 'Robert le Diable.' This was an offence against the laws, and it was thus punished by the government of Louis-Philippe.—

"He was taken before the commissary of police, and immediately subjected to a verbal examination. At its close, he was removed to a cell, where he passed the night. The next morning he was removed in the prison-van to a bureau close to Notre Dame. An ordeal awaited him there, for which he was but little prepared. Two persons—clerks as it might appear—were writing at a desk. They began to talk to the poet as though in sport, putting several ironical questions to him, which he replied to in ironical terms, not caring to let these gentlemen amuse themselves entirely at his expense. If they chose to play the fool, why should not he? Alas! he little knew what was to be the cost of the game. The seeming clerks were medical men, who had been examining the poet in order to test his sanity. Convinced, by his answers, that he was mentally deranged, they gave orders such as they were accustomed to give in similar cases. Jean Journet was conducted to the mad-house of Bicêtre!"

Journet had a narrow escape of being confined for life, but he was ultimately allowed to depart; and he commenced his wandering career of apostle under greater excitement than ever, and to the infinite annoyance of great and solemn personages for whom he had no more respect than for the brotherhood of *chiffonniers*. He failed over and over again in preaching and in practising Socialism. The Republic imprisoned him for doing both illegally; and, cast from France into Belgium, and sent by the kind Belgian authorities into England, the poor, hot-headed, honest-hearted apostle led a miserable life in London. Finally, he resolved to throw himself on the mercy of the existing Government in France, boldly crossed the Channel, explained his motives, and was humanely allowed to reside in Paris, on the condition of his not meddling with his old business of mending the world. These conditions he accepted, and the sexagenarian apostle now only remarks to his friends that he could render happy the whole human race, if he were only allowed the opportunity. His excessive enthusiasm and per-

tinacity must render him an intolerable bore to the public whom he can catch by the button; yet we can respect the sincerity and pity the insanity of a man who sacrifices fortune and prospects for the sake of establishing an impossible Paradise on earth; and we could have admired his philanthropy but for the little drawback that, in order to manifest it, he deserted his wife and beggared his children. It is a curious fact that, of all the callings which he adopted without any previous training, for that of poet he was the least prepared, and yet it is the one in which he has the best succeeded. The following extract from the poem of this vagabond genius, entitled 'Resolution,' is creditable to the middle-aged man who did not get astride of Pegasus till his hair was getting grey.—

Que de forces, que d'audace
Doit animer l'imprudent
Qui veut emporter la place
Où le doute est triomphant!
Mon âme parfois s'encombre
Dans un si rude travail,
Et la voûte de la tombe
M'apparaît comme un berceau.

Tantôt en lave brûlante,
Mon espoir veut déborder;
Tantôt ma nef chancelante
Au torrent craint d'aborder;
Tantôt, apôtre intrépide,
Je sens mon cœur tressaillir;
Tantôt, disciple timide,
Je suis prêt à défailir.

We close Mr. Copping's volume with an expression of regret that it has disappointed our expectations. It is flippant and conceited, with an absurd imitation of the French *feuilleton* freedom of manner or pomposity of remark which as ill becomes an English writer as a Zouave costume would a British prelate.

Pope: additional Facts concerning his Maternal Ancestry. By Robert Davies. (J. R. Smith.)

A hint thrown out by Mr. Hunter, in his recent tract upon Pope's maternal ancestry, has brought forward another Yorkshire antiquary, with some additional and interesting particulars. We trust that the example will not be lost. Some Hampshire gentleman who has time and opportunities for research will, we hope, throw a light upon the history of the Hampshire clergyman, Alexander Pope, the paternal grandfather of the Poet, of whom we still know nothing but his name. Mr. Hunter, as will be remembered by readers interested in the subject, traced the mother's ancestors as far back as Lancelot Turner, the uncle of William Turner, the poet's maternal grandfather,—and suggested the possibility of "ascending a generation above" him. Mr. Davies has carried his researches two generations higher, tracing the poet's descent by the mother's side to "a source whence many families among the present aristocracy of Yorkshire have originally sprung—the trade or commerce of the city of York." In the reign of Henry the Eighth there lived in that city one Robert Turner, a wax-chandler,—a business which in Catholic times and in an ancient cathedral city was, we are told, a "lucrative and important" one. He brought up his son to one of the learned professions. Edward Turner, son of Robert, became a "skryvener," and in the year 1533 was enrolled upon the register of York freemen. This Edward was the father of Lancelot Turner, the earliest name in Mr. Hunter's account of the family. Edward became clerk to the Council or Vice-Regal Court of the Lords Presidents of the North, held in the city of York, and appears to have acquired wealth, and to have been esteemed by his fellow citizens. He married twice, and died December, 1580, leaving a large family, of whom Lancelot was the elder,

and Philip, the grandfather of Edith, the poet's mother, was the second child. In the year 1589, Philip was admitted to the franchise of the city of York; as the son of Edward Turner, gentleman. In the register of freemen, Mr. Davies informs us that he is called a merchant, implying that he was a member of the chartered company of Merchant Adventurers, which then consisted of the highest class of York citizens. Philip married "Edith," the daughter of William Gylminge, vintner, of York, and had seven children, of whom William Turner was the fifth. It was to this son that Lancelot Turner, his uncle, bequeathed the bulk of his fortune, including the manor of Towthorpe and the rent-charge on the manor of Ruston, mentioned a hundred years later in the poet's father's will,—an elder nephew, Lancelot, being supposed to have died early. Mr. Davies, in answer to our suggestion, "that Lancelot Turner himself acquired the property which enabled him to make the purchase of the manor of Towthorpe," remarks that he seems "to have obtained the means of making that purchase by converting into money part of the property bequeathed to him by his father," the "skryvener." From his purchase of this manor, and of land and copyhold cottages at Towthorpe, and his "manifest desire to enlarge the borders of his domain there," Mr. Davies thinks it probable that he had some ancestral attachment to that place, "where a family of the same name, who were small landed proprietors, had long been settled"; and that Robert, the wax-chandler in the ancient city, had, "according to a practice very common in those days," been transplanted thither from the country to be brought up to a trade. On January 14, 1621-22, William Turner married Thomasine Newton, the grandmother of Pope, then a girl of seventeen. She was the young lady to whom Lancelot Turner, two years before, bequeathed an annuity and other property and his song-books, and for whom he had, therefore, a particular affection. The Newtons were a good family at Thorpe in the country. The creed in which the parents of Pope's mother were educated Mr. Davies has not been able to ascertain; but it is supposed that Lancelot Turner was a Catholic, or had Catholic tendencies, from the fact of his having sent his brother, a youth of nineteen, to the University of Venice, "then notorious for being the very centre and hot-bed of Jesuitism," and that William Turner, and probably Edith Newton, were Catholics. William Turner and his young wife appear to have resided at Towthorpe and sometimes at York. How he came to remove to Worsborough Dale, the birthplace of the poet's mother, which he appears to have done about 1640-41, the learned antiquaries have not been able to discover,—but he subsequently returned to York, where he died October 3, 1665, and where his widow, who survived him sixteen years, was buried. Of their children Mr. Davies gives little information, beyond what was already known from the researches of Mr. Hunter and others; although he supplies us with the name of a son, "George Turner, son of William Turner, of Towthorpe, gentleman," baptized at Huntington, March 30, 1624. Concerning the poet's mother and her parents' position in life, Mr. Davies says:—

"Assuming it to have been soon after the Restoration that William Turner returned to York, his daughter Edith was then just entering into womanhood, so that for nearly twenty years of the bloom of her life she was domesticated with her family within the walls of our venerable city. Their residence stood under the very shadow of the towers of our cathedral. * * The neighbourhood in which they lived was crowded with the stately mansions of the dignitaries of the church, the higher officers of the ecclesiastical courts, and many of the

wealthy families of the county. We cannot doubt that the Turners moved in the best society of which the city could at that period boast; not so brilliant and dignified as when it shone with the splendour of the vice-regal court of the Lords Presidents of the North; but still aristocratic, refined, and intellectual,—a society in which Edith Turner might receive that training which fitted her to hold converse in after-life with Bolingbroke, and Congreve, and Swift. When, upon the death of Mrs. Turner, the daughters who had remained under the maternal roof at York had to seek a home with their married sisters in other parts of the kingdom, it was Edith's lot to remove to London, where she became the wife of Alexander Pope, and the mother of the Poet."

It is strange that with such full particulars of Pope's descent on the mother's side, we should have as yet no information concerning the father's family, save the extraordinary fact, that the father of the Catholic London merchant was a Protestant clergyman in Hampshire.

Essays on Various Subjects, Philological, Philosophical, Ethnological, and Archaeological; connected with the Prehistorical Records of the Civilized Nations of Ancient Europe, especially of that Race which first occupied Great Britain. By John Williams, A.M., Archdeacon of Cardigan. (J. R. Smith.)

THE Essays of which this volume is composed are very miscellaneous in their contents and varied in point of merit. When an author has a favourite theory to establish, his criticism too often becomes conjectural; and learning or ingenuity, however taxed, fails to establish a solid foundation. Of this we have again and again been reminded by these Essays. Archdeacon Williams holds very decided views on some subjects which at best are dark and doubtful. He has also a theory of his own upon a question on which we suspect he will fail to convince the most candid inquirer. Under these circumstances, we can scarcely wonder that he should regard points as established which at most are problematical, and overlook others which must materially affect our conclusions.

The greater portion of this volume is occupied with the discussion of Cumric Antiquities, Language, and History. Mr. Williams supposes that the Cumri had brought with them to Britain, long before the Trojan War, the materials of civilization and even "the Cadmean alphabet, consisting of only eighteen letters, being the very same as the ancient British and Irish elementary characters." The following quotation will more fully illustrate his views:—

"The stone monuments generally supposed to be Druidical were the works of a race of men who had Druids for their priests and instructors, and who occupied this island, from east to west, from north to south, in times far anterior to the commencement of profane history, whose fathers were immigrants, descended from the post-diluvian civilizers of the earth, who after their settlement here, supplied Europe, Asia, and Africa with the tin of their mines, which entered into the composition of bronze, the metal most in use in early ages, and that their language was the Cumraeg, and that the knowledge of that language and its literary treasures seems to present to the learned world the sole chance of recovering the prehistoric annals of the profane world."

—Our views and hopes on this subject are certainly neither so bright nor so sanguine as those of Archdeacon Williams, and on some points (we think) he has failed to establish his position by sufficient proofs. Still, we attach considerable value to his inquiries. On almost every page we have evidence of extensive reading and of ingenuity. We could indeed

have wished that these Essays had been less fragmentary, and more connected and positive in their results; they resemble the materials for a building rather than a building itself. The paper on 'The Non-Hellenic Portion of the Latin Language' is able and instructive, and may safely be commended to general attention. It opens new views which will command the serious consideration of scholars. The Essay on 'The Ancient Phœnicians and their Language' also is correct in its main conclusions, which agree with those of some of the most recent Continental writers on the subject. But why such a lapse as this: "From Scripture evidence we thus derive no proof that the Sidonians of ancient times were Canaanites or a Semitic people"? Surely Mr. Williams does not suppose that the Canaanites were a Semitic race?

More serious are our objections to the Essay on 'Primitive Tradition,' couched in the form of a controversial letter to the Editor of the *Edinburgh Review*. It has failed to convince us of the correctness of the writer's views. We cannot see "that the traditions inherited by the Noachide from their father, and in which were virtually embodied most of the essential principles by which the Christian religion is distinguished, and which were apparently pure in the days of Job, can be traced in the Homeric literature." Nor are our objections removed by the qualifying clause: "that the corruption was so complete and the truth so utterly disguised, that it was impossible to recognize it, except by the light of Christian Revelation." Dissenting from this fundamental view, it is scarcely necessary to make special objections. But will it be admitted that we have no data to infer whether Homer was an Achæan, an Argive, an Ionian, a Cretan, or a Cephallenian? or will this translation pass unchallenged: "On the twelfth day"—adds the stern old warrior—"we will resume the contest, since fight we must"? The passage in question neither leaves on our mind the impression that Priam spoke as a "stern old warrior," nor can we see how the last clause bears the interpretation put upon it. The original simply reads: "On the twelfth day we will resume the contest, if indeed it is necessary."

Despite these drawbacks, we repeat it, the reader will find in these Essays much to interest and instruct. They will receive a cordial and deserved welcome from students of antiquity, and especially from those interested in "the history and antiquities of the original inhabitants of our island," and that whether or not they agree with the learned author that "from the admixture of their blood with that of the imported race, the Briton of this day owes the high distinction that he is not a Dutchman of Lower, nor a British Saxon of Upper Germany."

NEW NOVELS.

The Rich Husband: A Novel of Real Life. By the Author of 'The Ruling Passion.' 3 vols. (Skeet).—There is a good deal of coarse power in this novel, though it is not a pleasant one to read. Judith Mazingford, the heroine, has many wrongs, and is much to be pitied; but with a better temper she might have made a better life for herself and others. She makes one grand mistake:—she does evil that good may come—she does so under very extenuating circumstances; but the evil is nevertheless done, and the result cannot be reversed or mitigated. She has to expiate her mistake very bitterly; and she makes her lot more bitter by her haughty spirit,—dashing herself against the rock of things stronger and harder than herself, which have power to hurt her, though she cannot hurt them. The gist of the book is to show how very unhappy a mean, worthless man may, if he chooses, make his wife; and how that wife, if she had been

well treated, would have been a noble and happy woman.—A tragical story; but however sympathetic the reader may be, the fact remains that Judith Mazingford's real enemy was herself. In this world, both men and women must do their own duty, and make the best of whatever lot is appointed to them—whether they have brought it on themselves, or whether they suffer for the sins of others;—they must work their life out as it is given them, and not waste strength and peace of mind in passionate protest or indignant scorn at not being treated as people of their quality may deserve. Any of us would be all the better for being "wisely and understandingly governed;" but we must take the best we can get, and not make domestic life a scene of indignant protest, scorn, and "railing for railing." Husbands have need to exercise as much forbearance as wives; and if the law give power, which a bad husband may exercise, to his own shame and the misery of all his family, bad wives contrive, with the help of the devil, to work just as much misery, and disgrace, and wrong, as if they had all the armoury of the Court of Chancery on their side. Partizan books, like 'The Rich Husband,' are false alike to nature and to the truth of things: they overcolour and exaggerate, and introduce evil passions—making bad worse. If beautiful young women conclude to marry rich men whom they do not love, and rich men buy for themselves beautiful wives to be the crowning ornament and charm to their fine houses, without love, or reverence, or any sense of household sacredness,—they both do wrong, and the evil consequences will fall on both. Cause and effect keep the exact proportions of eternal justice. There is no mistake; the result may seem hard, but it is unerring. The worst is, that the weak and innocent come in for the effect of the wrongs committed by others; but that only makes it the more incumbent on every one to do the right thing, so far as lies in his own power. In any case, where a woman—as in the novel before us—makes a vital error, it is not to be expiated or rectified by passionate protest—not by running away—not by writing indignant novels,—but by the "fortitude and patience" which accept the consequences of an error or of a grievous fault, as the case may be. The Author of 'The Rich Husband' possesses power and skill, which ought to be used to paint human nature in discriminating shades, and not in mere black and white.

The Web of Life. By Allan Park Paton. (Longman & Co.)—This 'Web of Life' is a conceived, affected production; but it is not without a certain fantastic talent; it has also a vein of good feeling running through it; but the book itself is an imitation of other books and parts of books which have been popular, and roused an unconscious imitation—perhaps—in the author. Mr. Garrick Fitz-Fergus is the shadow of "Mr. Crummles," "Big Mathew" of Quarry Faren is a recollection of Miss Mitford; throughout the book there is an absence of genuine individuality. It reads like an echo. Imitation is often the fault of a first work, and the author of 'The Web of Life' has talent enough of his own to induce us to hope that he may try again; but not to write for the sake of writing, let him wait till he has really something to say, about which to hold his peace will be "pain and grief to him"; let him muse till the fire burns, and then he will speak it in his own words; but for the present "the time of fruit is not come."

The Day after To-morrow; or, Fata Morgana, containing the Opinions of Mr. Sergeant Mallett, M.P. for Baldborough, on the Future State of the British Nation and of the Human Race. Edited by William de Tyne. (Routledge & Co.)—The book "edited by William de Tyne" is a laborious oddity, with clever writing in it, and some originality; but diffuse, dull, and elaborately extravagant. What narrative there is forms an almost intangible thread linking heavy masses of disquisition, a vein of ore scarcely worth working amidst a huge density consisting of something between newspaper articles and transcendental essays. Mr. Joshua Mallett, Sergeant-at-Law and M.P. for Baldborough, begins with a statement of his ideas on government by representatives, and wanders almost to the age when the leaves fallen from primeval branches

rustled about the feet of dædal mammoths. He delivers himself of an ideal history, sometimes coarse in tone, always inflated, and not seldom obscure. Then the story advances another stage: that is to say, upon a rainy morning, the Sergeant retires to his library with a friend, smokes, and talks about the House of Commons. A tolerably large pamphlet is wedged in between this incident and the next, with a little bit of Tristram Shandy paths dangling from the end of it. Again, however, a rainy day; a maiden's graceful shadow flits across the floor, and the Sergeant is at it for the third time, now discoursing, however, concerning the House of Peers and aristocracy in general, his eloquence being rounded off by the editor, as usual, with a touch after the fashion of Sterne. In due order, the throne, the printing-house, the Church, the law, centralization, diplomacy, the Continent, the public service, and India, fall under review, with "the inner life" and "the earth, as seen from the moon." Now, the writer appears to have a good object, to think warmly and generously of his fellow-creatures, and to prophesy, in spirit of love, their future exaltation and prosperity. "To-day is not to-morrow," he says, "like the undistinguished steps through the ocean." "Forward is the inexorable word in this world. Courage, then! Forward! for the fountains and the palm-trees!" This volume, however, is not very readable; it is a "difficult book," and we can scarcely say that, when the difficulty has been surmounted, there is much to reward the student's patience.

OUR LIBRARY TABLE.

The Isles of the Channel. By Walter Cooper Dendy. Described and Illustrated from Sketches on the Spot by the Author. (Longman & Co.)—The Channel is not exactly what those immortal waters were which Mirza saw in his vision, waters full of island clusters—"islands that were covered with fruits and flowers, and interwoven with a thousand little shining seas that ran in among them"; but it has its fascinating and pictorial groups, with histories and traditions attaching to them, and Roman and Norman names associated with their rocks, and ruins crowning them, and cavern arches opening upon valleys full of bloom and abundance. The Race of Alderney and the Ortae, bound in by the crags of the Caskets and the Swinge, between the porphyry pillars of Bertrou, break the sea into turbulent floods, and a northern wildness, a sublimity upon a small scale, contrasts with the quiet of the sheltered coves warmed by the winds of the South. Mr. Dendy, who has written before of 'The Beautiful Isles of Britaine,' now rambles with a clever pencil and with amusing and not uninteresting gossip through Alderney, Sark, Guernsey, Jersey, and Henn Jethou, on which the sun shines his last with a light that breaks into prismatic brilliance on little peaks, ridges, and hillocks of natural ruins. Many write of these islands, and many have sketched among them; but the subject is not exhausted, and Mr. Dendy treats it with fanciful elegance, while he is, at the same time, a guide whom the Channel tourist may confidently follow.

A New Compendium of Ancient History, Geography, and Chronology, comparing the Testimony and showing the Agreement between Sacred and Profane History. By T. Slater. (Longman & Co.)—A few lines from Mr. Slater's Preface will best explain the treatment he has bestowed on the history, chronology, and geography of antiquity. Referring to the theories of incredulous critics, for whom he professes a happy contempt, he says,—"What these ideas are, and whence they have issued, we prefer to leave unnoticed, and only to observe that such has not been our principle,—that our humble endeavour has been to build up rather than pull down, that the Bible is our only standard, and next to it the concurrent testimony of antiquity." When translating or compiling from ancient sources he preserves, so far as possible, the language of the original, attaching little importance to monumental discoveries, and under a modest disguise setting forth an imperious claim to authority. His narrative stretches from the Creation to the fall of Jerusalem, but in parts it is singularly

faint and defective,—as, for example, where Mr. Slater hurries through his sketches of the Lower Roman Empire and glosses over the Egyptian annals. With considerable intelligence and integrity, Mr. Slater has not produced a work of any importance in an educational sense.

Algebra. By I. Todhunter. (Macmillan & Co.)—So far as Mr. Todhunter is concerned, this book may be ranked with his preceding works; but he is now on ground in which the university system requires that he should work in fetters. Cambridge algebra demands that an awkward attempt should be made to supply the deficiencies of Cambridge arithmetic; it also requires that many things should be entered under the name of algebra for which no convenient place of deposit occurs elsewhere. A Cambridge book of algebra, therefore, does not present the appearance of a treatise prepared with reference to higher progress in mathematics and ultimate application to physics; but looks like a system complete in itself, and loaded with its own applications. Accordingly, for those who are to carry their studies no further than the book before them, such a work is an excellent adaptation to their wants. They will get more power out of it than out of such a treatise as would be best fitted for a student on his way to the differential calculus. In this point—that is, for students who are not to go further—no book will be more serviceable than Mr. Todhunter's, which is, moreover, as simple as the subject will possibly allow it to be.

Letters on the Philosophy of the Human Mind. Second Series. By Samuel Bailey. (Longman & Co.)—Mr. Bailey is, or supposes himself to be, more of a realist than Sir W. Hamilton, though the latter took himself to be, if anything, more of a realist than Reid. Our author points out several things about Hamilton's philosophy which, were it not that the publication of Sir William's volumes is close at hand, we might have something to say upon. As it is, we shall defer our comments. Mr. Bailey is a clear writer, and well worth the reading. But the more clear a natural realist—that is, one who "directly and immediately" perceives external objects—the more he puzzles us. Sir W. Hamilton is a little foggy about realism, and thus opens a way of escape, now and then. Mr. Bailey is excruciatingly unambiguous, and goes the whole hog, when he speaks about a hog. We are cosmopolitan in our idealism, or hypothetical in our realism, to use the learned words. We see the hog through the mediation of an image or representation. Hamilton confesses that the great majority of philosophers are of this mind; and so, we add, are the great majority of men who can clearly apprehend the distinction, whether philosophers or not.

Commutation Tables. By David Chisholm. 2 vols. (Layton.)—These are extensive tables, based on Barrett's method, for the computation of life contingencies. They are founded on the Carlisle Table, at 3, 3½, 4, 5, and 6 per cent. The first volume, besides a full introduction, with lists of formulæ, gives the usual tables for one and two lives, very complete; and the author has justified his pretensions to original calculation by giving the errors found in Jones's Tables. The second volume contains, for the first time, what the actuary calls the M and R tables for one life against another. Mr. Chisholm deserves great praise; and when, as we have no doubt will happen, use establishes the correctness of his tables, he will take an honourable place among those who have toiled at thankless drudgery to lighten the labour of others.

The Insect Hunters; or, Entomology in Verse. (Newman.)—This is an attempt to teach natural history in verse; not, however, in nursery rhymes, but in the peculiar versification of Mr. Longfellow in his 'Song of Hiawatha.' Thus the author sings in his Introduction:—

Ye who sometimes in your rambles
Through the green lanes of the country,
Where the clematis and brier
Intwine their arms in wedlock,
Pause to drink a draft of pleasure
Far apart from all that's worldly;
You I ask to read this poem,
Read this short and simple poem.
Ponder o'er its peaceful teaching,
Read and then, if thus it please you,
Take the lines that I have stolen,
The sweet lines that I have stolen

From the song of 'Hiawatha,'
And return them, and restore them
To their great and gifted author.

—In this style, a whole manual of entomology is written. The author does not confine himself to the habits of insects alone, but the technicalities of the science are thrown off with the same facility as though he was writing plain prose. Here is our poet's account of a very unpoetical insect:—

Next in order the cockroaches,
Swarming in our cockney kitchens,
In the cupboard, in the pantry,
In the bread-pan, in the meat-safe,
Every kind of food devouring,
Every kind of food defiling,
And most disagreeably smelling,
Greedy gluttons, eating all things,
Hiding always in the daytime,
Hating daylight, hating sunshine,
Up and eating in the night-time.
Their antennae long and tapering,
Long and thin and very thread-like,
Very very many-jointed,
Head bent down beneath the thorax,
Fore wings large and tough and leathery,
Folding over one another,
Folding over both the hind wings;
These are folded, too, beneath them,
And all lying on the body:
Their legs all alike and simple,
Formed for running, not for leaping,
And their feet are all five-jointed,
Such are cockroaches *Blattina*.

—To those who prefer such poetry to plain prose, we can only say that the descriptions are accurate, and that the author must be one who is well acquainted with the subjects on which he writes.

The Principles of Agriculture, especially Tropical, and of Organic Chemistry, familiarly treated. By P. Lovell Phillips, M.D. (Smith, Elder & Co.)—This work consists of a collection of essays more especially on tropical agriculture, which have been before published. The author is evidently well acquainted with the principles of chemistry, and has practically studied the agriculture which he describes and illustrates.

The Autobiography of a Sponge, and The Hermit Crab, its History and Adventures, by the Author of 'Woodsores,' are intended to convey natural-history information in the form of imaginary histories. Such books may amuse a vacant hour, but they are dangerous instructors.

Report on the Vital Statistics of the United States. By James Wynne, M.D. (Baillière.)—This Report has been drawn up by the author for the use of the Mutual Life Assurance of New York, and has been published at the expense of various assurance societies in the United States. Although the usual rates of assurance offices are arranged so as to cover all ordinary risks, there can be no doubt of the importance of obtaining accurate data of the risk that is really run upon the usual cases insured in an assurance office. Amongst the older offices the premiums have been so high above the risk that many of them have accumulated a stupendous capital, which of course has resulted from a payment of premiums exceeding by far any risk run by the office. At the same time, until a system of general registration was adopted in this and other countries of Europe, it was impossible to make anything like accurate calculations. Since the collection of accurate statistics with regard to death and the population living at particular periods, it has been found that much lower rates of premium would cover the risks of assurance offices. There is, however, an element that has not yet entered into the calculations of our assurance offices, and that is the effect of particular occupations and localities on the life of those assured. At present, the man living in an unhealthy locality, or following a hazardous occupation is insured at the same rate as those whose occupations and residences are more healthy. It is to throw light on these questions, as far as the United States is concerned, that this report has been drawn up. The materials existing in America are not so complete as those in Europe; but Dr. Wynne has very industriously calculated all the data which exist, and has here given the results. In the large immigration from the Old World to the New, and in the existence of a large coloured population, the vital statistics of the United States present elements of a different kind from any found in Europe. Dr. Wynne has worked out with great skill the problem of the duration of

life in America; and his Report cannot fail to be of interest to those who are engaged in the study of vital statistics.

Catalogue of the Library of the Philosophical Institution of Edinburgh. (Edinburgh.)—The Philosophical Institution of Edinburgh was founded in the year 1846. Its progress appears to have been very satisfactory, so far as the increase of its library and the circulation of the books among its members may be received as a test. On the 1st of January, 1848, the library contained 1,800 volumes; in the month of September, 1857, the number was found to have increased to 10,402. In the year 1848, when the books numbered 2,795, the number of issues amounted to 21,758, and in 1856, with a library of 9,652 volumes, the number read was 58,985. The circulation has not kept equal pace with the increase of the collection, but still these numbers show an amount of usefulness which reflects great credit on the management of the Institution. The Catalogue before us displays much care and painstaking in the preparation. The compilers have evidently set about their task with an earnest desire to produce a useful work, and they have succeeded. In some of the details, however, we think that they have not been altogether successful. Instead of placing the classified catalogue of subjects at the end of the volume, where such lists are usually placed and are always looked for, they have been "inserted in their proper places in the alphabetical arrangement." The compilers consider that by this process they "can be seen at a glance." This is a mistake. All classification of this nature is, to a certain extent, arbitrary, as is shown by the Catalogue before us. There is no such entry as Jurisprudence, Political Economy, Philosophy, Statutes; but we find by turning over the leaves of the Catalogue the headings "Political and Social Science, Trade and Commerce, Law, &c." "Mental Philosophy," and "Blue-Books." To a person accustomed to consult catalogues such omissions might not present great difficulties, but many of those for whom catalogues of literary and scientific institutions are intended will find it very difficult to discover what they seek under such comprehensive headings, notwithstanding all the aid afforded them from the cross-references scattered through the volume. Again, we find the entries, "History, Universal," "History, Ancient," but we are not told under the head History, that for the History of France we must look under "France," and for that of Scotland under "Great Britain and Ireland." Such entries as the above, when inserted in the alphabetical arrangement, are more likely to be lost than found—their existence may not even be suspected, while all persons would expect to find such entries as Theology, or Poetry, or Catalogues, but which they would look for in vain. We could point out many errors in this Catalogue, but are unwilling to test too severely a work in its nature so slight as that before us, and on which so much labour has been bestowed. But we notice that Dr. Pauli's 'Life of Alfred' appears only under the name of "Alfred," with a cross-reference from Pauli, while Gillman's 'Life of S. T. Coleridge' is entered under "Gillman," and not noticed at all under Coleridge, that Marco Polo is entered under "Marco," that Sir Henry Ellis is stated to have been born in 1797, instead of 1777, that 'Excursion' through the United States and Canada is put under "Excursion," without any cross-reference from United States or Canada, while 'Travels in Europe' is entered under "Europe," with a cross-reference from "Travels." The compilers express a great desire to make their Catalogue as perfect as possible, and therefore we feel assured that they will receive our strictures in good part. We would particularly recommend them to bring their list of subjects to the end of the volume; or, should they still consider it advisable to maintain the present arrangement, we would suggest the addition of numerous cross-references, as, for example, from Statutes to Blue-Books—from Novels, Tales, Romances, to Fiction—from Catalogues to Literature, &c. It would be well, also, to adopt the English form for the names of places. There are many persons who do not know that the vernacular form of the name of the capital of the Austrian

empire is Wien, and not Vienna, and who would therefore overlook the two entries in the Catalogue under the German form,—while to many who do know it, it might not occur to look under any other than the English form.

Apostolic Missions; or, the Sacred History amplified and combined with the Apostolic Epistles and contemporary Secular History. By the Rev. J. H. Barker, M.A. (Groombridge & Sons.)—With the narratives of the missions conducted by the Apostles, derived from *The Acts*, Mr. Barker has interwoven the passages supplied by *The Epistles*, as well as others from profane historians of the period. Following the steps of the sacred narrators—even so closely as to produce a paraphrase—and availing himself of the testimonies presented from every side, he has nevertheless abided by an independent rule of criticism, and this confers unity and originality upon a work which would otherwise be no more than a compilation. For the convenience of the student and casual reader the relation is sectionally distributed, and brief remarks are interspersed with notices explanatory of the events in view. Mr. Barker appears to have devoted to his task no inconsiderable amount of scholarship and attention.

Connected with military matters are the following:—*Memorandum of Improvements suggested in the Medical Service of the Army*, an able and suggestive paper, by Mr. George Redford,—*A Plan for an Army of Reserve*, by Capt. J. W. Crowe, whose writings on this subject are well known,—*Mortality of the British Army at Home and Abroad, and during the Russian War*, illustrated by tables and diagrams, and reprinted from the recent Report of the Royal Commission,—and *Observations on the Pamphlet of General Jomini on the Formation of Troops in Order of Battle*—[*Observations Relatives à la Brochure, &c.*], from the papers of a Prussian general officer. The titles of some other miscellanies may appropriately follow:—*Lectures on Educational, Social, and Moral Subjects*, delivered at the Smithfield Reformatory Institute, by Mr. J. P. Organ,—*The Agricultural Labourer: his Present Condition and Means for his Amelioration*, a prize essay, by Arthur Harvey,—and *Middle-Class Education*, by George F. Shaw, LL.D.—Mr. Peter Spence reproduces the substance of a paper read before the Literary and Philosophical Society of Manchester, *Coal, Smoke, and Sewage, Scientifically and Practically considered*.—To a kindred class of topics belong Dr. H. W. Acland's *Note on teaching Physiology in the Higher Schools*,—*Mind and Body: a Discourse on the Physiology of the Phenical Action of the Cerebrum*, by Robert Jamieson, M.D.,—and *The Annual Report of the Directors of the Watt Institution and School of Art for 1857*,—and *Porter's Philosophy of Business*.—From amateur lecturers we have *The Planetary and Stellar Universe*, by the Rev. Josiah Crampton,—*The Rise, Progress, and Decline of Art in Italy, and its Revival in England in the Present Day*, by T. F. Marshall,—and *The Ground beneath us, its Geological Phases and Changes*, three addresses on the geology of Clapham and the neighbourhood of London generally, by J. Prestwich.—Mr. Robert Ellis, B.D., has published *Contributions to the Ethnography of Italy and Greece*,—Dr. E. H. Kelaart, of Trincomalee, an interesting *Introductory Report on the Natural History of the Pearl Oyster of Ceylon*,—Mr. Andrew Steinmetz a tract *On Historical Explanations*, with explanations,—Mr. John Jacob, *Letters to a Lady on the Progress of Being*,—and Mr. A. Henry Rhind, *The Lane of Treasure Trove, how can it be best adapted to accomplish Useful Results?*—*The Telegram and Telegrapheme Controversy* is "carried on in a friendly correspondence between A. C. and H., both M.A.'s of Trinity College, Cambridge," and occupies a pamphlet of forty-eight pages.

LIST OF NEW BOOKS.

Adams's *The First of June*, 2nd edit. 6s. 3d. cl. ed.
Alford's *Old and New Testament Disputations*, or *122 cl.*
Alford's *Quebec Chapel Sermons*, Vol. 3, 2nd edit. 5s. cl.
Armstrong on *Naval Hygiene and Surgery*, 8vo. 3s. cl.
Bentham, a *Political Biography*, by Disraeli, post 8vo. 3s. cl. ed.
Bretsworth's *Correct Tables of Interest*, by Goodluck, 32. cl. ed.
Black's *Guide to the English Lakes*, illustrated, or *8vo. 7s. 6d.*
Bradley's *Sunday Questions for Families*, 8s. 12. cl.
Butler's *Analogy of Religion*, with Essay, by Barnes, 12mo. 3s. 6d.
Caswell's *Illustrated Family Paper*, Vol. 1, New Series, 4to. 4s. 6d.
Chambers's *Fables Choisies*, by Wells, new edit. 12mo. 2s. cl.
Compendium of *History to the Christian Era*, or *8vo. 4s. 6d. cl.*
Davies' *Practical Naturalist's Guide*, 8s. 8vo. 3s. cl. 2nd.

Dagb The Gilberts and their Guests, 2 vols. post 8vo. 2s. 6d. cl.
De Forquet's *Trattato dello Scacchi Italiano*, 18th edit. 2s. 6d. cl.
Deformity, the new family, 2 vols. 2s. 6d. cl.
Dessau on Indian Antiquities, by J. Prinsep, ed. Thomas, 2s. 6d. cl.
Farrington's *Hermeneutical Manual*, 2 vols. 2s. 6d. cl.
Farrington's *Handbook of the Bible*, 2 vols. 2s. 6d. cl.
Gospel of St. John, in French, Hamiltonian, new edit. 13mo. 4s.
Humphreys's *The Butterfly Vivarium*, small 8vo. 7s. 6d. cl.
Jardine's *Manual of the History of the Bible*, 2 vols. 2s. 6d. cl.
Jardine's *Chronology for Schools*, edited by Alcorn, 2s. 6d. cl.
Lander's *The Education of the Human Race*, 2 vols. 2s. 6d. cl.
Lever's *The Knight of Gwynne*, (in 2 vols.) Vol. 1, post 8vo. 4s. cl.
Life of a Beauty, by the Author of "The Girl of the Year," 2 vols. 2s. 6d. cl.
Light in the Dwelling, new edit. post 8vo. 2s. cl.
Linwood's *The House of Camelot*, 2 vols. post 8vo. 2s. cl.
Lloyd's *Requirements and Means of the Rich Poor*, 2 vols. 2s. cl.
Lowe's *Journal*, British and Exotic, vol. 5, royal 8vo. 16s. cl.
Macaulay's *History of England*, Vol. 7, post 8vo. 6s. cl.
Macaulay's *Memories of Genuensis*, 2nd edit. 8vo. 6s. cl.
Macaulay's *Guide to the English Lakes*, 2nd edit. 8vo. 6s. cl.
Macaulay's *English Grammar*, 13mo. 3s. 6d. cl.
Morgan's *Problems and Examples in Mathematics*, 6s. 6d. cl.
Murray's *Finance and Financiers under Louis XV.*, 2 vols. 16s. cl.
Murray's *Handbook*, new ed. "Egypt," 12s. "France," 16s. "North Germany," 12s. "South Germany," 16s. "Switzerland," 16s.
Murell's *Lectures to Working Men*, 2nd Series, 8vo. 12s. 6d. cl.
Neuman and Barrett's *Spanish Dictionary*, by Boscawen, 11th ed. 2s. cl.
Newman's *Sunday Evening Letters*, 8vo. 6s. cl.
Ober's *Magisterial Synopsis*, 4th edit. 8vo. 2s. cl.
Owen's *A Lock Love*, 2 vols. 2s. 6d. cl.
Oxford Essays, 1858, 8vo. 7s. 6d. cl.
Pasquini's *The Age of Lead*, with Introduction, by Gilliland, 2s. 6d. cl.
Percival's *Cohort of the New Testament*, 8vo. 12s. 6d. cl.
Perrin's *Fables*, Hamiltonian, 6th edit. 13mo. 4s. 6d. cl.
Picture Book of Natural History, imp. 8vo. 2s. 6d. cl.
Pratt on the Law relating to Sea Lights, 8vo. 12s. 6d. cl.
Robert's *Essay on Wasting Falsely*, 8vo. 7s. 6d. cl.
Roberts's *The Rat; its History and Destructive Character*, 2s. cl.
Run and Read Library, "Taylor's Mark Wilton," 2s. 6d. cl.
Smith's *Practical Arithmetic for Schools*, 13mo. 2s. 6d. cl.
Smith's *Cancer, its Diagnosis, Prognosis, and Treatment*, 8vo. 2s. cl.
Stories about Animals, edited by Pardon, 8vo. 2s. 6d. cl.
Stories about Birds, 8vo. 2s. 6d. cl.
Tales and Traditions of Tenby, 13mo. 1s. 6d. cl.
Three Curious under the Pillar of Providence, 8vo. 1s. 6d. cl.
Trollope's *Dr. Thorne*, Novel, 3 vols. post 8vo. 12s. 6d. cl.
William's *Manual of Chemistry*, 8vo. 2s. 6d. cl.
William's *The Sacrifice of Christ*, 8vo. 2s. 6d. cl.
Wylie's *Wanderings in the Valleys of the Waldenses*, 8vo. 5s. cl.

American Importations.

Francis's Old New York; or, Reminiscences of Past 60 Years, 7s. 6d. cl.
Hunt's *Lives of American Merchants*, with Portraits, 2 vols. 2s. cl.
Malland's *Sartares, a Tale of Norway*, crown 8vo. 6s. cl.

THE OLD SEXTON.

(INSCRIBED TO ALFRED RETHEL.)

'Twas nigh the hour of evening pray'r,
The Sexton climb'd the turret-stair,
Wearily, being very old,
The wind of Spring blew fresh and cold,
Wakening there æolian thrills,
And carrying fragrance from the hills.
From a carven cleft he lean'd,
Eying the landscape newly green'd;
The large sun, slowly moving down,
Flush'd the chimneys of the town,—
The same where he was first alive
Eighty years ago and five.
Babe he sees himself, and boy;
Youth, astir with hope and joy;
Wife and wedded love he sees;
Children's children round his knees;
Friends departing one by one;
The graveyard in the setting sun.
He seats him in a stony niche;
The bell-rope sways within his reach;
High in the rafters of the roof
The metal warden hangs aloof;
All the townfolk wait to hear
That voice they know this many a year.
It is past the ringing hour,
There is silence in the tower,
Save that on a pinnacle
A robin sits, and sings full well.
Hush! at length for pray'r they toll:
God receive the parted soul!

W. ALLINGHAM.

THE DUCHESS OF ORLEANS.

THE consummation of that tragedy of which we have long been witnesses—a tragedy than which history or poem has never painted one more memorable or more mournful—has arrived. The Duchess of Orleans is dead. The Duchess of Orleans was, as most of our readers will recollect, a Princess of Mecklenburg-Schwerin. Her mother, who died when she was an infant, was a daughter of one of the most enlightened, brave and generous princes that ever sat upon a throne—Karl August of Saxe-Weimar, the friend of Goethe and of Schiller. Need a literary journalist apologize to his readers for dwelling a few moments on the strange fortunes of a granddaughter of a Prince so dear to Letters? We think not. The Duchess was a daughter of that intrepid and high-hearted princess, Louisa of Saxe-Weimar, whom all the cannon of Napoleon could not (as he said) daunt, when she presented herself, alone and

unprotected, to plead for her husband and her people. To say that the Princess Helena of Mecklenburg was worthy of the heroic blood that flowed in her veins, would be, in most cases, praise enough. But the qualities of this noble princess transcended those of her ancestress as much as her calamities. The Duchess Louisa lived to see her enemy prostrate; her country liberated from tyranny; her husband restored to his throne, and his subjects beloved, honoured and contented. She died in her own home, and among the people she had risked everything to protect and to serve. Her enemy was an external foe. She was not driven out by the people among whom she had hoped to pass her life, to whom she had devoted all her thoughts and all her sympathies.

Such cruel trials (and a crueler than all—the sudden and tragical death of a young and passionately loved husband) the Duchess Louisa was spared, but were accumulated on the head of her gentle and delicate granddaughter. Nobody that beheld her could, at first, believe that she was the woman who had sat in the Chamber of Deputies with her little son by her side; and with loaded muskets pointed at her, not a feature of her fair, pale face betraying the smallest fear. We have heard from several eye-witnesses a description of this ever-memorable and fatal scene. Some of these were men whose theories were hostile to any form of monarchy; yet they confessed that nothing could be conceived so sublime and so touching as the attitude of the young widow:—the defenceless mother calmly looking in the face the most horrible of deaths—massacre by a mob,—that she might assert the claims of the fatherless boy by her side.

No discerning person could approach the Duchess of Orleans without being struck with the extraordinary combination she presented of the most refined feminine sweetness and grace, with masculine courage, sense and magnanimity. All her views and sentiments were high and great. Never, in the most intimate conversation was a particle of resentment against those who had so cruelly ill-treated her discernible. She always spoke with the deepest attachment of the French people, and the most earnest wishes for their prosperity; nor would she suffer any severe comments upon them. On one occasion, shortly after the marriage of Louis-Napoleon, somebody repeated one of the many stories told to the disadvantage of the present Empress of the French. The Duchess immediately put an end to the conversation, and requested that nothing to the disparagement of that lady might ever be said in her presence. We see it affirmed in a daily journal that the Princess Helena of Mecklenburg went reluctantly to be the bride of the Duke of Orleans. This is an entire mistake. The strenuous opposition of the Duchess's half-brother, the then reigning Duke of Mecklenburg, is well known. Nothing could reconcile him to a French alliance. But his sister, without being at all blind to the perils of the high station to which she was called, had a soul of too heroic a temper not to desire to share those perils with such a husband, and for the sake of such a country. To that country it was her dream—a dream from which she never awoke—to devote herself. Those who witnessed her intense anxiety about the education and character of the young princes, must have constantly perceived that it was not mere anxiety of the mother. Earnestly as she deprecated the idea of the Comte de Paris being regarded as a Pretender, it was impossible not to feel that her most intense desire, the object of which she never lost sight, was, to make him such, that, if France, in her need, in any of the convulsive struggles which too often shake her frame, should call upon him, he might be ready to obey her call, and fitted to guide her destinies with a wise, firm and stainless hand. This desire was not to be confounded with vulgar ambition, nor with the fond eravings of a mother's heart. She knew that the crown of France was not a thing that a mother could desire for her son. But her opinion was that, to certain stations certain duties are attached, that a nation has claims which nothing can cancel, and that these claims are larger and more imperative the higher the station.

The Duke of Mecklenburg was not the only one of the Princess's relations strongly opposed to her

marriage. Her venerable uncle, the late Grand Duke of Saxe-Weimar, spoke to the writer of these lines, with tears running down his cheeks, of his forebodings for the happiness of his niece, to whom he was extremely attached, as he had been to her mother. The Grand Duke's anticipations and tears were prophetic. The clouds that afterwards gathered so black around her had not then begun to darken her brilliant prospects. If the Duchess's misfortunes were august, solemn and terrible as a Greek tragedy, her heart was large, high and strong enough to meet them. In her gentle presence one might forget that she had any defence but Christian and womanly patience,—but when one recollected what she had endured, and what a front she had opposed to all the strokes of calamity, one felt inclined to bow down before her as one tried and strengthened beyond the ordinary measure of our feeble nature. Her mind had been early and largely cultivated, under the care of her excellent stepmother, to whom she was tenderly attached. Her reading was extensive, and her intelligence acute and clear. But the most striking feature in her character was its moral grandeur. When with her, Milton's lines continually recurred to you—

Greatness of mind and nobleness their seat,
Built in her loveliest, and create an awe
About her, as a guard angelic placed.

S. A.

ROMANCE OF A PORTRAIT.

THE announcement about the portrait of Addison at Holland House has aroused public attention, and I may say has given to the cynical a hearty laugh. The facts are assumed to be a contradiction to a century and a half of tradition, if not of historical evidence. Yet is not this another case of what was so clearly proved in your own paper upon Pope last week, in which the public build up for themselves historical evidences by inference and from circumstances merely imaginary?

The portrait was the well-known portrait of Addison, so lately the grace and ornament of Whig *réunions* on the walls of Holland House—the very Holland House in which Addison lived, with his wife the Countess of Warwick and Holland—the house whose rooms and grounds are filled with Addisonian traditions. It was, as you observe, the only portrait of Addison there, and had always been known as Addison's. Could the authenticity of such a portrait, in such a place, and in the possession as long as it has been known to exist of Lord Holland's family, be doubted by anybody? The harmony and connexion between place, picture, and possessors were perfect, and all the world have believed. It does not seem to have struck any one—not even Lord Macaulay—to attempt to estimate the real value of this apparent, or assumed harmony and connexion. What are the facts? Holland House belonged to the Earls of Warwick and Holland. Addison married the widow of Edward, one of these Earls, and resided in Holland House till he died in 1719. In 1718 the only son of Lady Warwick came of age, and he died in 1721. Up to this period it is probable that the Countess resided there. But on the death of her son, the estate passed to collaterals—either to Edmund, eighth Earl of Warwick, or to Mr. William Edwardes, a Welsh gentleman, cousin to the seventh Earl, long afterwards created Lord Kensington. Thus, we have already a distinct family,—a remote collateral branch,—having, of course, very little sympathy with the Countess; and the probabilities are, none at all with her *métalliance*, as her second marriage was probably considered at that time. Here, at any rate, we have a clearing out of Addison, and his widow, and his daughter, from Holland House; and the widow and daughter probably removed to Addison's house at Bilton, where we know that the daughter lived and died in 1797. Is it to be believed that, under these circumstances, the widow would have left behind her a little Kit-Cat portrait of her husband, so light that she might have carried it away in her hand, and in her own carriage? Would she not have taken it with her to Bilton, where, on the daughter's death, were found portraits of Addison's contemporaries, which he

himself had possessed? The improbabilities of their leaving it at Holland House to the neglect and possible contempt of their successors, seem to be great, even to be absurd. But we have not yet done with these improbabilities: for no sooner has the house changed hands, than it appears to have been let. In 1726, Mr. Morrice, high bailiff of Westminster, who married Atterbury's daughter, "hired Holland House near Kensington,"—as appears from the *Daily Journal* of the 4th of October, and, as if for ever to destroy all associations of Whiggism, Pope's "Downright Shippen," the celebrated Jacobite, occasionally lived there, and dated his letters thence. Mr. Leigh Hunt, in his 'Old Court Suburbs,' says the house appears to have been let "on short leases, and to a variety of persons; sometimes in apartments to lodgers;" all of whom must have neglected and left the portrait behind them. The house and grounds appear to have been finally abandoned to the rats and the weeds. The author of 'A Tour through Great Britain,' published in 1748, mournfully describes "this famous old edifice" as having "long been decaying," and recommends its being pulled down. It had, by this time, evidently become too dilapidated even for its humble lodgers, and its rusty iron gates, broken shutters and wilderness of walks—no longer trodden by Whig or Jacobite—may be imagined by the help of Hood's poem of 'The Haunted House.' But the portrait, we are to believe, still hung in the darkness within upon the mouldering walls: and there it was found by an utter stranger, Mr. Henry Fox, who happened to take the property on a lease of lives, and finally purchased the house and made it habitable. Henry Fox was, in 1763, created Lord Holland—the title which, in the Rich family, had become extinct, being, I presume, suggested by the name of the property. Lord Holland died in 1773, and the house was again "unfurnished;" and by 1796, when his son, Stephen Fox Lord Holland, returned from the Continent, was once more "out of repair," and was "fitted up for his residence at considerable expense." The little marketable portrait of Addison, however, defied all these dilapidations and vicissitudes, and was then and ever after found still "hanging on the walls of Holland House." The history is one of indifference. The portrait is found there because neither the widow nor the daughter think it worth removal; because the Earl or Mr. Edwards and Mr. Morrice, and the various holders of short leases were equally indifferent: and out of these indifferences grows up the romance, and all the romantic associations of the Addison portrait at Holland House.

Just so far as the substitution of Fountaine for Addison rests on the intimate connexion of Fountaine with "Swift, Pope and Addison," all the above objections apply with equal force. If Addison's connexion with Holland House will not authenticate a portrait of Addison at Holland House, neither can it authenticate a portrait of his friend Fountaine. Further, there seems to be some doubt on the subject; else why the mention of the connexion between Sir Stephen Fox and Sir A. Fountaine? Sir Stephen Fox died in extreme old age, when Fountaine must have been a young man; but young or old, a portrait of Fountaine, in possession of Sir Stephen, had nothing whatever to do with Fountaine's connexion with "Swift, Pope and Addison," and nothing to do with Holland House, except by the accident that half a century afterwards the Fox family bought Holland House.

It is strong presumptive evidence that this portrait was never considered the portrait of Addison by Addison's contemporaries, or survivors, that it was never engraved. For twenty years after Addison's death, we have many portraits of him; but not one from the portrait at Holland House.

By the time the Fox family got possession of Holland House, Addison had become a classic. The place itself was sanctified by his name and memory; there were, and there are, Addison walks and Addison rooms; and an Addison portrait only was wanting to complete the charm. Of course if Henry Fox wanted a portrait of Addison, the dealers would find one; and with the full flowing

wig, and the loose wrapper of his day, there was no great difficulty; any decent resemblance would pass. The existing portrait, therefore, may be one of Fountaine; may be, as you think probable, from appearance, a Congreve,—and if it be not Congreve, I cannot distinguish between the Kit-Cat Congreve and Fountaine.

W. M. T.

RIGHTS OF AUTHORS.

May 6.

As your journal has always been open to the temperate discussion of any literary question, may I venture to request the insertion of the following brief statement? A short time ago, when at Naples, my attention was drawn by a friend to Mr. Murray's list of new books, in which a little work of mine, the 'Memoirs of the Early Italian Painters,' was announced for publication. This little book has gone through some vicissitudes. It was originally, in the form of a series of short articles, written at the request of Mr. Charles Knight for his *Penny Magazine* (so long ago, I think, as 1844). The payment was not large; the articles were anonymous; the choice of the illustrations was not left to me, which I have since regretted. Nothing was said at the time about copyright; but as I understood afterwards that the copyright of all articles sent to the *Penny Magazine* belonged to Mr. Knight, I acquiesced of course. The task was pleasant. I had a heart-felt sympathy with Mr. Knight and his literary objects; and in all my dealings with him and his people, I met with the utmost courtesy and punctuality.

These contributions (or essays) were brought to an abrupt close before the plan was carried out. They were then collected, and, without further reference to the author, were published (with my name) in two small volumes, as part of a cheap series, at a shilling each,—and became popular, I believe. Afterwards they passed into the hands of another bookseller. In England and in America they were reprinted again and again. All this time I was very desirous to give the work a more complete and correct form. There were many errors, omissions of important and interesting painters, and very much which, in the course of years, an increasing knowledge of my subject would have enabled me to improve. I wished, therefore, to recover the copyright at any fair price, but had no money to advance for that purpose. I spoke to two booksellers on the subject, and also to my present publisher, Mr. Longman,—I expressed my earnest wish to obtain some right over the work, in order that it might be rendered more fit for its purpose. Though I did not succeed, I did not despair. The wish, the hope, the intention, were known to many of my friends.

It is, therefore, with some surprise and yet more regret that I see my little two-shilling book advertised at the price of six shillings, not as a new edition, but as if it were a new book, and published without any reference to my wishes,—without even the opportunity being allowed to me to correct the proof-sheets, which I would most gladly and thankfully have undertaken. Let it not be supposed for a moment that I write with the feelings of one who has been wronged. There is no wrong in the case. The book is a trifling thing, and was merely regarded as a commodity in the market. Mr. Murray's right to purchase the property of my book is indisputable; my sanction was not necessary; and certainly I have every reason to be glad, and am glad, that any work of mine is in the hands of a publisher so distinguished,—a gentleman who has been for many years not only my kind personal friend, but also one of my trustees; but it is due to my literary reputation to say distinctly that had the opportunity been allowed to me to interfere, I should not have suffered the book to go forth again in an incomplete and incorrect form. I should have done my best to prove that the kindness and confidence of the public had not rendered me careless and presumptuous. And as excuse for this, perhaps, too egotistical statement, may I not add that the circumstances altogether involve some higher considerations, some larger and more important consequences than any that are merely personal and individual?—conse-

quences which ought to be laid to heart and guarded against by all who write conscientiously, not for pay or praise, though both are very good and desirable things, but for that fame which is indeed only the love and faith and approbation of our human brethren multiplied and extended,—one form of a power which may be turned to good or ill, and which is, or ought to be, sanctified—if I may so use the word—by the mutual respect and mutual trust of author, public, and publisher.

ANNA JAMESON.

OUR WEEKLY GOSSIP.

Mr. Bell, President of the Linnean Society, held a reception at Burlington House on Wednesday evening last, when a large number of scientific celebrities gathered in the suite of rooms. The scientific and artistic attractions were unusually great.

The great Catalogue of the British Museum Library now in progress has just received the important addition of two more letters, G and H,—the former consisting of 88, the latter of 87 folio volumes. Exactly twelve months ago, on the opening of the New Room, readers were rejoiced and jokers were silenced at finding the first instalment of five letters placed at the disposal of the public. They have now completed the seventh letter, and though scarcely a third of the whole, we have already 623 volumes. These, of course, contain nothing but printed books,—all manuscripts, maps, newspapers, &c. having separate catalogues. For the printed books, whose titles or authors' names belong to a part of the alphabet later than letter G, the reader must still search through the two large Catalogues and the four smaller ones of the King's Library, King's Pamphlets and Grenville Collections,—and the effect of the recent additions which comprise all these, as far as they go, is to enable the reader to find a book, or to decide that no copy is in the Library after one search,—no small convenience, as all readers know, in so large a collection. At the present rate, we may hope in ten years to see the completion of the great catalogue in 2,000 folio volumes!

The British Museum has recently become possessed of some not unimportant manuscripts, known for the last few months as 'The Bentinck Papers.' They fill three or four large chests, and the price for which they have been purchased is under 200*l*. They have been obtained from the family residence of some members of the Bentinck family at Varel, near Oldenburg, and may be said to extend over a period not far short of a century, commencing with the opening of the reign of William the Third, when the first Earl of Portland came into this country and was raised to the Peerage. It seems that the portion of the family remaining in Germany kept up a constant correspondence with persons about the Court of London, and the many letters are full of curious news and minute particulars. One of the oldest documents is King William's patent to the first Earl of Portland, dated the 9th of April 1689. The library of printed books at Varel having been dispersed (the arrival of one of them, the volume of Shakespeare's 'Sonnets,' 4to., 1609, in this country we noticed at the time) it was not thought worth while to keep the manuscripts longer in Germany, and they were, therefore, sent for sale to England.

The fifty-third Planet, discovered by M. Luther on the 4th of April last, has been called Calypso.

Readers interested in the present explorations of Australia may be glad to read some extracts from letters received from Mr. E. J. Spence, formerly connected with the Colonial Gold Company. Mr. Spence left Sydney in October last, to proceed with a party of nine to make a settlement upon the Darling River, close to Fort Bourke, a stockade raised by Sir Thomas Mitchell in his exploration in 1836, but of which not a vestige now remains. Passing through Bathurst and Wellington to Dubbo, the last frontier township, the party skirted the Macquarie River to the head of Duck Creek; from thence they struck over to the Bogan River, and followed its course up to the junction with the Darling. "About 10 miles below Mount Hopeless," Mr. Spence writes, "we were completely in the wilds, not a trace of a civilized being, and nothing

to guide us but our compasses and the very ordinary maps to be obtained here,—no European foot having trod this land for twenty years, or since Mitchell's expedition. We found we had greatly overrated the danger from the blacks. The race is almost extinct; and those remaining are fully impressed with the experience that it is dangerous to interfere with the white man. They were perfectly naked,—and their sole object appeared to be to obtain the sustenance of life with the least possible trouble. Ascending a gentle rise of the ground, shaded by noble trees, I suddenly overlooked a broad, deep, rolling stream, the Darling. I felt disposed to be sentimental, the scene was so beautiful, and the solitude so profound; but one gets terribly practical on such expeditions, and so I gave a cheer and galloped back to comfort the party with the good news." The Darling River is a broad and deep stream from its many tributaries; and the alluvial banks, subject to inundations, are clothed with barley grass and wild oats in the utmost luxuriance and profusion. The back country is very lightly timbered and well grassed, affording a range of vast extent for either cattle or sheep. "The Darling River is now the district attracting most prominent attention here. It is very beautiful, and possesses sufficient depth of water for the navigation by steamers." Mr. Spence purposes going down the Darling and Murray Rivers to Adelaide to meet the Commissioners of the Adelaide Steam Company and Capt. Cadell, with the view of facilitating the opening up of the Darling River.

Measures are being taken by the French Government to preserve intact the natural history collections, and the valuable scientific library of the late Prince Charles Bonaparte.

The sale by auction of the Duplicates of the Royal Library at Munich, referred to in our "Gossip" some weeks back, took place at Augsburg, on the 3rd of May, the sale continuing the whole week. The great rarity of many of the books for sale attracted, as was to be expected, much attention, and on Monday morning when the sale began, there were assembled booksellers from all quarters of Europe. From England we noticed Messrs. Boone and Quaritch, of London, and Stark, of Hull; from Paris, Messrs. Vieweg and E. Tross; and from Germany there were all the principal antiquarian booksellers, as Asher and Stargardt from Berlin, Baer from Frankfurt, Weigel from Leipzig, and many others. We quote in Prussian florins the prices of some of the principal works. A slightly defective copy on paper of the Mazarine Bible sold for 2,336 florins, bought for the Emperor of Russia.—Latin Bible, undated, but supposed 1465, by Berthold and Richel, 220 fl.—A suite of early editions of the Bible, in German, followed: the first (see Ebert), 267 fl.; the second, 360 fl.; the third, imperfect, 30 fl.; the fifth, 130 fl.; the sixth, or first dated edition, Augsburg, 1477, 300 fl.; the seventh, 95 fl.; the ninth, 111 fl.; and the tenth, 115 fl.—A second volume only of the first Low Saxon Bible brought 334 fl.—Castilla Concionero, 1527, imperfect, 530 fl.—Parcival and Tytarel, 1477, 246 fl.—Balbi Catholicon, by Fust, 1460, on paper, 671 fl.; and the same edition, on vellum, 4,410 fl.—Thomas à Kempis, first edition, undated, 100 fl.—Ciceronis de Officiis, by Fust, 1465, a beautiful copy on vellum, 1,950 fl.—Misale Ratisbonense, 1518, on vellum, imperfect, 710 fl.—Dante a Landino, 1481, 235 fl.—Block Books, Ars Memorandi, 725 fl.—St. Johannis Evangeliste, 1st edition, 1,420 fl.—The 3rd edition of the same curious work, 1,255 fl.—The rare Spanish edition of 1529 of Marco Polo, 210 fl.

Occasional notices of the excavations in the course of progress in Ostia have appeared in the *Athenæum*. Signor Cav. Guidi is the gentleman who was charged by the Pope to conduct the excavations in the ancient city of Ostia, which is about a mile distant from the wretched village which now bears that name. Here resides a little colony of ten men, four women, and three priests. The Cavaliere has conducted the excavations for three years, and his workmen are thirty convicts, who are confined in the neighbouring fortress for petty crimes, and sentenced to imprisonment from one to five years. Within the last fortnight a new

road has been laid open, paved like the streets of Pompeii, only wider and more deeply rutted by the wheels of the Biga. During the last two months some large baths have been brought to light, paved with beautiful mosaics of remarkably pretty patterns, and of the most vivid colours. Unfortunately, the ground has sunk in many places, and the mosaics are consequently much injured. The columns, which for 12 feet are tolerably perfect, are of giallo antico. In the principal bath was found a beautifully draped statue of white marble, one hand of which is broken off, and has not yet been found; indeed everything looks as if shorn off at a certain height and then filled in with earth. From a manuscript recently found, it is conjectured that this bath was built for the Emperor Adrian, though Cav. Guidi will not yet pronounce decidedly. The street in ancient Ostia which is lined on either side by sarcophagi and tombs, was excavated about a year ago. It is said that His Holiness has such a passion for excavating that he sells the jewels in the presents of the people to raise the money to pay the expenses of his hobby. Whether this be true or not, the report at least proves how great must be the ruling taste of the Pope.

An unprinted letter of Schiller, which throws light on the friendship between Schiller and Goethe, as well as upon the position of the two great men to the Brothers Schlegel, has turned up. The following is a translation of it:—"Your kind words, my dear Countess, relieve me from my embarrassment, and I may again approach you with confidence. How could I even for a single moment doubt of your generous sentiments, which are reflected so unmistakably in every line of your letter! But I saw only the greatness of my wrong, and not at the same time the beauty of your heart, which is above all narrow considerations. Yes, certainly, I should thank my fate, if it had allowed me to live near you. You and your excellent S. would have formed an ideal world around me. Whatever good qualities I may have been planted in me by a few distinguished people; a good genius made me meet with them in the decisive periods of my life,—my acquaintances are also the history of my life. This, and a few passages in your letter, leads me naturally to my acquaintance with Goethe, which I now, after a period of six years, take to be the most beneficial event of all my life. I need not tell you anything of the mind of this man; you acknowledge his merits as a poet, although not to the degree that I do. To my innermost conviction no other poet equals him in depth and delicacy of feeling, in truth and nature, and at the same time, in the perfection of highest Art. Nature has gifted him more lavishly than any one born after Shakespeare. And, besides what he has received from nature, he has given to himself by unceasing study and inquiry more than any other poet. For more than twenty years he has toiled with earnest, honest labour to study nature in her three kingdoms, and to penetrate into the depth of her sciences. He has collected the most important facts on the physiology of man, and in his quiet, lonely way has preceded those discoveries, of which in this science so much fuss is made now. In optical science, his discoveries will be fully valued only in a future time; for he has proved beyond doubt the errors in Newton's Optics; and if he shall live to complete his work on it, this question will be settled unrefutably. On the magnet, too, and electricity, he has new and fine views. Thus, likewise, regarding taste in plastic Art, he is far in advance of his time, and sculptors might learn much from him. Who of all poets could, in such sound and various knowledge, be compared to him! And yet he has spent a great part of his life in state affairs, which are not small and insignificant, because the duchy is small. But it is not this superiority of mind that binds me to him. If, as a man, he was not the most perfect whom I ever knew personally, I should content myself by admiring his genius from a distance. I may well say that, during the six years I have lived together with him, I have not been for a single instant deceived in his character. There is all truth and honesty in his nature, and the highest earnest-

ness for the right and good. Therefore have prattlers, hypocrites, and sophists always felt ill at ease in his presence. They hate him, because they fear him. And, because he heartily despises the false and shallow in life, as well as in science, and abhors all false appearance, he must necessarily give offence to many in our present social and literary world. You will ask now, how it is possible that, with such a disposition of mind, Goethe could have any relation to such people as the Brothers Schlegel. This is a mere literary relation, not one of friendship, as is sometimes thought at a distance. Goethe values all the good, where he finds it. So he does justice to the linguistic and metrical talent of the elder Schlegel, to his extensive knowledge in old and foreign literature, and to the philosophical talent of the younger Schlegel. And, although these two brothers and their partisans exaggerate the principles of new philosophy and art, and make it ridiculous and hateful by bad application, these principles yet remain what they are, and must not lose through their bad apostles. Goethe himself is innocent of the ridiculous adoration, the subject of which he is made by the Schlegels. He has not encouraged them; on the contrary, he suffers by it, and was the first to discover that the source of this adoration is not of the purest,—for these vain men make use of his name only as a watchword against their enemies, and thus make it serve their own interest. This opinion, as given in the above lines, comes from Goethe's own mouth; it is in this tone, between him and me, that the Schlegels are spoken of. But, considering that these men and their followers, although they themselves fall into another extreme, make a brave opposition against a spreading hate of philosophy, and a certain weak and shallow criticism of it, one must not suffer them to be quite extinguished by the other party, which would be far more dangerous; and prudence commands, for the benefit of science, to preserve a certain equilibrium between the ideal philosophers and the non-philosophers. I wish that I could justify Goethe in respect to his domestic relations, as I confidently can in all points that regard literature and civil life. But unfortunately, by some false notions of domestic happiness, and an unhappy aversion to married life (*eine unglückliche Ehe*), he has entered into an engagement which weighs upon him in his domestic circle, and makes him unhappy, yet which to shake off, I am sorry to say, he is too weak and soft-hearted. This is the only shortcoming in him, but even this is closely connected with a very noble part of his character, and he hurts no one with it more than himself. I beg your pardon, dear Countess, for this long letter; it concerns an honoured friend, whom I love and highly esteem, and whom I should not like to see misunderstood by you two. Did you know him, as I have had occasion to know and study him, you would think few men worthier of your love and esteem. SCHILLER."

"Weimar, Nov. 23, 1800."

ROYAL ACADEMY OF ARTS, Trafalgar Square.—THE EXHIBITION OF THE ROYAL ACADEMY is NOW OPEN. Admission, (from Eight till Seven o'clock), 1s.; Catalogue, 1s.

JOHN PRESCOTT KNIGHT, R.A., Sec.

SOCIETY OF PAINTERS IN WATER COLOURS.—The Fifth Annual Exhibition is NOW OPEN at their Gallery, 5, Pall Mall East (close to Trafalgar Square), from Nine till Dark. Admission, 1s.; Catalogue, 6d.

JOSEPH J. JENKINS, Secretary.

THE NEW SOCIETY OF PAINTERS IN WATER COLOURS.—THE TWENTY-FOURTH ANNUAL EXHIBITION OF this Society is NOW OPEN, at their Gallery, 55, Pall Mall, near St. James's Palace, daily, from 9 till dark.—Admission, 1s.; Season Tickets, 5s. each.

JAMES FAHEY, Secretary.

FRENCH EXHIBITION.—THE FIFTH ANNUAL EXHIBITION OF PICTURES by Modern Artists of the French School is OPEN to the Public, at the French Gallery, 130, Pall Mall, opposite the Opera Colonnade.—Admission, 1s.; Catalogue, 6d. each. Open from 9 to 6 daily.

PHOTOGRAPHIC SOCIETY.—THE FIFTH ANNUAL EXHIBITION OF PHOTOGRAPHS is NOW OPEN, at No. 1, New Coventry Street, Piccadilly.—Daily from 10 till 5; admission, 1s. Evenings from 7 till 10; admission, 6d.

NOW OPEN, THE SECOND ANNUAL EXHIBITION OF MESSRS. DICKINSON'S GALLERIES OF CONTEMPORARY PORTRAITS, containing many striking and remarkable novelties.—Admission, 1s.—114, New Bond Street.

ST. JAMES'S HALL.—LAST WEEK, ending SATURDAY NEXT, May 29, of M. GOMPERTZ'S HISTORICAL DIORAMA OF THE INDIAN MUTINY. Each Day at Three and Eight o'clock.—Dress Stall, 5s.; Area, 2s.; Gallery, 1s.

MR. ALBERT SMITH'S MONT BLANC, NAPLES, POMPEII, and VESUVIUS, EVERY NIGHT (except Saturdays), and Tuesday, Thursday, and Saturday Afternoons at 3.—Places can be secured, at the Box Office, Egyptian Hall, daily, between 11 and 4, without any extra charge.

GREAT GLOBE.—NEW DIORAMA OF THE MUTINY IN INDIA.—CHINA.—THE NEW DIORAMA at the GREAT GLOBE, Leicester Square.—India, at 12 and 6 o'clock.—Hong Kong to Canton, at 2 and 7 o'clock.—Sepoy Rebellion in India, at 3 and 8 o'clock.—Lucknow, at 1, half-past 3, and half-past 8 o'clock.—Admission to the whole building, One Shilling.—Open from 10 A.M. to 10 P.M.

MR. CHARLES DICKENS WILL READ AT ST. MARTIN'S HALL, on WEDNESDAY AFTERNOON, May 20, at Three o'clock, his 'CHRISTMAS CAROL.' On THURSDAY EVENING, May 21, at Eight o'clock, his 'CHIMES.' Each Reading will last two hours. Stalls (numbered and reserved), at 4s. Arms and Galleries, 5s. 6d.; Unreserved Seats, 1s. Tickets to be had at Messrs. Chapman & Hall's, Publishers, 100, Piccadilly; and at St. Martin's Hall, Long Acre.

THE SOMNAMBULE, ADOLPHE DIDIER, gives his MAGNETIC SENSATIONS AND CONSULTATIONS for Acute and Chronic Diseases, their Causes and Remedies, and on all subjects of Interest, EVERY DAY, from 1 till 4—15, Upper Albany Street, Regent's Park. Consultation by Letter.

ROYAL POLYTECHNIC.—WHITSUNTIDE HOLIDAYS.—Engagement of the 'CELEBRATED COLOURED OPERA THROUPE' (eight in number, who will give their Entertainment of REFINED NEGRO MUSIC CHARACTER in the COURT DRESS OF KING GEORGE the SECOND, every Evening at Eight; and Morning Performances on Monday, Thursday and Saturday at a Quarter to Three.—A CONTINUOUS TRIP; or, WHERE TO GO AND WHAT TO SEE? Illustrated by a magnificent Moving Diorama, painted by CHARLES MANSFIELD, Esq., of Her Majesty's Theatre, J. D. Mansfield, Esq., will officiate as Continental Guide. Every Morning at Four, and Evenings at Nine.—Popular Lectures by J. H. PARRER, Esq., the Dissolving Views, and the whole of the varied Polytechnic Specialities, as usual.—Admission (as before) to the whole, 1s.; Children under ten and Scholars, Half-price.

Dr. KAHN'S ANATOMICAL and PATHOLOGICAL MUSEUM, 5, Tottenham Street, opposite the Haymarket.—Lectures daily by Dr. Kahn at Three o'clock, and by Dr. Saxon at a Quarter past Six, on Four, and 'On Diseases of the Skin,' at Eight. Open from Twelve till Five, and from Seven till Ten. Admission, One Shilling.—Dr. Kahn's Nine Principles of the Philosophy of Marriage, &c. sent post free on receipt of twelve stamps.

SCIENTIFIC

SOCIETIES.

ASTRONOMICAL.—April 9.—Dr. Lee, V.P., in the chair.—W. Markby, Esq., was elected a Fellow.—'Elements of Comet II. 1858,' by Dr. Winnecke.—'Planet.'—A new planet was discovered at the Observatory of Bilk, on the 4th of April, by Dr. Luther. It resembled a star of the eleventh magnitude. This forms the fifth-third of the minor planet group.—'Results of the Observations of Small Planets, made at the Royal Observatory, Greenwich, generally in the month of March, 1858.'—'On the Law of Contraction of the Nebulosity in Encke's Comet, as given by M. Arago,' by S. M. Drach, Esq.—'On the Evidence which the Observed Motions of the Solar Spots offer for the Existence of an Atmosphere surrounding the Sun,' by R. C. Carrington, Esq.—'On Col. James's Geometrical Projection of the Sphere and on the Stereographic Projection.'—The Astronomer Royal exhibited an engraved map or 'Geometrical Projection of two-thirds of the Sphere,' by Col. James.—'Observations of the Annular Solar Eclipse of March 14, 15, 1858.'—'Observations of the Solar Eclipse of March 15, 1858, made at the Cambridge Observatory, and Calculation of Results from Observations,' by the Rev. James Challis.—Towards the close of the meeting Mr. Carrington addressed some remarks to the members present in reference to the total eclipse of the sun which will be observable in the month of September next on both the west and east coasts of South America. It seemed desirable, in the first place, to assemble the results of observation in the cases of the last four eclipses of which the accounts are the most reliable; and he took leave to exhibit four diagrams (on a scale of 12 in. diameter) of what he concluded, from careful comparison of the principal accounts, to have been the actual appendages to the periphery of the sun.—'Note on the Lunar Eclipse of February 27,' by S. C. Whitbread, Esq.—'Observation of a Small Star in the Vicinity of Saturn's Ring,' by Sir William Keith Murray.—'Observation of a Small Star in the Vicinity of Saturn's Ring,' by W. Lassell, Esq.—'Extract of a Letter from Mr. Maclear to the Astronomer Royal, dated Royal Observatory, Cape of Good Hope, Dec. 26, 1857.'

SOCIETY OF ANTIQUARIES.—May 13.—J. Bruce, Esq., V.P., in the chair.—The following gentle-

men were elected Fellows:—Capt. Von Dürich, of the Wurtemberg Engineers (Honorary); Rev. R. B. Matthews, J. Cockle, M.D., C. D. E. Fortnum, Rev. Edgar E. Escourt and S. Hall.—Mr. B. B. Woodward exhibited a drawing of a supposed Roman Kiln, discovered at Hedenham, in Norfolk.—Mr. Franks, Director, exhibited, by permission of the Bishop of Durham, a Brass Seal, probably of William Dudley, Bishop of that See, but differing from any engraved examples.—The Rev. F. G. Lee exhibited a Silver Plate, stamped with the figure of an ecclesiastic.—Mr. B. B. Woodward read remarks 'On the Ancient Topography of Winchester,' which he illustrated by plans and drawings.

BRITISH ARCHAEOLOGICAL ASSOCIATION.—May 12.—N. Gould, Esq., V.P., in the chair.—Gordon M. Hills, Esq., Ambrose Boyson, Esq., R. H. Fisher, jun., Esq., and J. S. Scott, Esq., were elected Associates.—Mr. Hills exhibited a small bronze Eagle, said to have been found off Queenhithe. It was of rude workmanship, and like early Etruscan.—Mr. Gunston produced a Medallet, representing the full-mitred bust of Sanctus Claudius; on the reverse was a celestial choir.—Mr. Elliott exhibited an ovate Roman Intaglio set in a gold ring, representing the Imperial eagle, with a tropon on either side. It was probably wrought to commemorate a conquest.—Mrs. Fitch also sent an Intaglio, found at Felixstowe, in Suffolk; the device, a satyr wearing a petasus, and holding a poppy-head and wheat-ear in the right hand, and the pedum, or shepherd's crook, in the left, with a panther's skin thrown round the arm.—Dr. Lee laid before the meeting a manuscript 'List of such Doctors as are known to have been Advocates in the Court of Arches, taken from the Treasurer's Book; to which is prefixed a Letter of Sir Robert Wyseman relating to Lambeth Doctors.'—Mr. Lepard sent drawings and a notice of four brazen columns which stood before the Exchange at Bristol, on which, by the laying on of hands, bargains are concluded. The histories of Bristol give no account of them or the practice connected with them, and it would be curious to know whether such custom prevailed at any other place.—Mr. Adey Repton sent a paper 'On the Introduction of the Strawberry-leaf into Architectural Ornamentation.'—Mr. Barnes exhibited some antiquities lately procured by him from Ancient Babylon, the most interesting of which was a small ampulla with a white glaze.—Mr. Syer Cuming read a paper 'On Ancient Spindles,' and exhibited specimens of whorls and other portions belonging to various places and periods.

ZOOLOGICAL.—May 11.—J. Gould, Esq., V.P., in the chair.—Mr. Gould exhibited to the meeting a specimen of the American species, *Regulus calendula*, which was shot in a wood on Loch Lomondside by Dr. Dewar about five years since. He also exhibited a specimen of the Night Heron, which had been shot at Combe Abbey, the seat of the Earl of Craven.—Mr. Gould stated that he had received a letter from Dr. Bennett, of Sydney, stating that since he had written the account of the new Cassowary, which Mr. Gould, at a recent meeting of the Society, named *Casuarus Bennetti*, a young bird of the same species had been brought to Sydney, (a drawing of which was exhibited to the meeting). That the adult bird had been placed on board the ship British Merchant, in charge of Dr. Plomley, who was returning to England; and that the ship sailed on the 2nd of March with the bird alive and in good condition. It is intended as a present to the Society from Dr. Bennett.—The Secretary read a letter, dated Eastbourne, 3rd of May, addressed to Mr. Gould from his son, Mr. C. Gould, on the habits of British Foxes.—Mr. Slater laid before the meeting the third and concluding portion of his 'Synopsis of American Ant-Birds (Formicariidae), containing the third subfamily, Formicariinae.'—Mr. Slater read the statement of the person who reared the Magellanic Geese now in the gardens, from which it appeared that they were all three hatched from eggs taken from one nest in the Falkland Islands, and all doubts as to the very dissimilar male and female being of one species were thus removed.—Mr. Gould

made some observations on the Indian Phasianidae imported last year, and now laying in the gardens of the Society.—Drawings of the Eggs of the Impeyan Pheasant, the Cheer, the Purple Pheasant, and two species of Kaleege were exhibited to the meeting.—Mr. Holdsworth made some remarks on the Sea-Anemones, and particularly on a specimen of rare *Anthea Couchii* now exhibited for the first time in the Aquarium.

MICROSCOPICAL.—May 19.—George Jackson, Esq., in the chair.—Dr. Wallich, W. T. Rickard, Esq., Rev. R. S. Bower, and Dr. F. Bossy, were elected Members.—Mr. Roper read a paper 'On the Genus Biddulphia and its Affinities.'

INSTITUTION OF CIVIL ENGINEERS.—May 18.—J. Locke, Esq., M.P., President, in the chair.—The first paper read was, 'On the Construction of the Southampton Docks,' by Mr. A. Giles.—The second paper read was, 'Description of Works recently executed, for the Water Supply of Bombay, in the East Indies,' by Mr. H. Conybeare.—At the Monthly Ballot, the following candidates were duly elected:—Messrs. P. Jeffcock and E. Potter, as Members; and Messrs. N. L. Bynoe and C. Hide, as Associates.

ROYAL INSTITUTION.—April 23.—The Duke of Northumberland, President, in the chair.—'On the Geodetic Operations of the Ordnance Survey,' by Col. H. James.

SOCIETY OF ARTS.—May 19.—J. G. Frith, Esq., in the chair.—The following gentlemen were elected Members:—Messrs. J. S. Crawley, and G. O. Cutler. The paper read was 'On the English Settlement of the Hill Regions of India,' by Mr. H. Clarke.

SYRO-EGYPTIAN.—May 11.—Dr. J. Lee in the chair.—Mr. Sharpe exhibited several drawings from the old Egyptian Monuments, and also from the Gnostic Gems and Alexandrian Coins of the second century of our era. These explained the Great Serpent, the enemy of the human race, the type of sin and death, which is seen in Soane's Museum, borne along by its conquerors. With this was contrasted the Cerceus, or Sacred Serpent, the symbol of eternity and royalty. One coin showed the war between Life and Death, as represented by the two serpents, and another Love and Fear, represented by Isis and Serapis. Another showed that Serapis, who had become the chief god, had also become a god to be feared, and had the form of the Serpent of Evil. A gem showed that the Gnostics, in the same way, made Jehovah a god to be feared, representing him as an armed man, with serpents for his legs, and writing under him the word Abrasax, *Hurt me not*. Another gem belonged to the Ophite class of Gnostics, and represented the serpent with a glory round its head, described as the *Spirit of Death*, and with the same words, Abrasax, *Hurt me not*. The making the chief god among the Egyptians into a god to be feared, led to a second interesting change. It brought forward other gods, and more often goddesses, as those to be loved. Thus Horus, who had been a full-grown man, with a hawk's head, is now a youth, and the chief person in the Trinity, with Isis and Nephthys; and then, again, he is a child in his mother's arms. Among the monuments we have a god represented by a Sarcophagus rolling before him a round ball containing its eggs, emblematical of the sun and eternity; and on a coin we have the same circle for eternity held by a Griffin. And on one of the Gnostic Gems we have the Griffin called Jehovah, and Alpha and Omega, riding on horseback, trampling down the Serpent of Evil, and crowned by the figure of Victory. These gems explain the corruptions which the Gnostics introduced into the Christian religion.

INSTITUTE OF ACTUARIES.—April 26.—C. Jellicoe, Esq., V.P., in the chair.—J. Lane, Esq., was elected an Official Associate; and E. R. Cave Browne, Esq., an Associate.—Mr. W. B. Hodge, V.P., read a paper 'On the Rates of Interest for the Use of Money in Ancient and Modern Times,' Part II. The first part of this paper, which traced the history of interest from the earliest times up to

the legal establishment of the practice in the reign of Queen Elizabeth, was read before the Institute in November 1856 (*Athen. No. 1518*), and was subsequently published in the *Assurance Magazine*, Vol. VI., p. 301. In that division of his subject the author showed that in ancient times and during the Middle Ages, very high rates of interest were obtained for the use of money. He now commenced by observing that such were by no means to be taken as the measures of profits made upon loans; for these profits were often entirely swallowed up by the exactions and spoliations to which the lenders were exposed and the difficulties which attended the legal enforcement of their claims—difficulties caused partly by defective laws, but more particularly in consequence of the intense prejudice which has always been entertained towards usurers by the community. To the severity of the laws against debtors, the author attributed this violent prejudice. In Athens, and in the earlier years of Rome, it is well known that an insolvent debtor became, with his wife and family, the property of his creditor; and as the patricians (or burghers, as they should be more correctly designated), were the principal money-lenders, it was by this means that they acquired their numerous slaves. But the severity of the laws against debtors produced further complications, of which the immense increase of slavery and the debasement of the currency were the principal. Under these circumstances, it often occurred, when the number of slaves became too large, that all debts were entirely abolished by one sweeping measure. But the debasement of the coinage was the favourite measure. Solon, in his celebrated settlement of the affairs of the Athenians, resorted to this expedient; and it is recorded of Dionysius the elder that, having borrowed large sums in bullion from the merchants of Syracuse, he repaid them in tin, which he caused to be coined and circulated at four times its intrinsic value. In Rome, the coin called *as*, originally weighing twelve ounces of copper, contained in the first Punic war only two, and in the second only one ounce. Under the Emperors, the silver coinage began to degenerate, and in the reign of Gallienus the currency consisted merely of copper pieces plated with silver. Similar means have been resorted to in modern times. The robust English shilling of the reign of Edward the Third, which contained nearly 250 grains of pure silver, had dwindled, by the time of Elizabeth, to a coin containing less than 86 grains, at which it continued as long as silver remained the standard of value. In reference to the monetary system of the ancients, the author remarked that they seemed fully aware of the principles upon which the paper currency is founded, but the only paper with which they were acquainted was too fragile for circulation. Timotheus, the son of Conon, to defray the expenses of his expedition to Coreyra, issued copper tokens bearing a nominal value, which he undertook to redeem; the Byzantines issued their plates of iron bearing a stamp indicating the value at which they were to pass current; and the Carthaginians circulated leather money on the same principle. These rude bank-notes would seem, however, to be of still greater antiquity. Mr. Loftus, whilst engaged in excavations in Mesopotamia, discovered a number of tablets of baked clay, each of which was covered with minute characters, which turned out to be "promises to pay" of the time of Nebuchadnezzar himself; and Du Halde has shown that bank-notes were formerly circulated in China, and are now carefully preserved and regarded with superstitious veneration by their owners. The author then went on to describe the stringent laws which were enacted, in comparatively modern times, for the punishment of usurers. Sir Thomas Copley asserted, in 1692, that before the 37 Hen. 8. usurers were in the case of excommunicate persons: they could make no wills, nor were they allowed Christian burial. And after the legal establishment of the practice of usury, it was long before even eminent persons could be persuaded to give up the Aristotelian doctrine, "that money is barren." But this outcry against usury was founded upon a very nice distinction, and the methods by which the charge of taking usury were evaded were often extremely ludicrous. It was argued that if money lent was

not repaid on the day agreed upon, then a high rate of interest might begin to run. It was, therefore, usual to lend a sum of money for, say, three months without interest, with a proviso that if not paid at that time it should bear interest at 20l. per cent., which, of course, would entitle the lender at the end of six months to his principal, with interest for the whole term at the rate originally intended. The most common form of evasion, however, was one that subsisted to nearly the present time, viz. that of furnishing the borrower, instead of money, with goods, which were re-sold to the lender through his agents at prices much below those he had charged for them. Frequent attempts were made to repress this method of evasion, the principal of which was 37 Hen. 8., which allowed 10l. per cent. per annum to be taken. There were, also, many other devices by which the law was evaded; but a complete idea of the mode in which this question was treated by the canonists, may be obtained from a case which was submitted to Pope Innocent the Tenth by the Roman Catholic Missionaries in China, and which was subsequently decided upon by the Sacred Congregation de Propaganda Fide. It appeared that in China 30l. per cent. interest might be taken for money lent, without regard of "ceasing lure" or "emerging damage" to him that lends. The Missionaries wished to know whether they might avail themselves of the usury thus authorized by the law of the land, and in consideration of the risks they ran of losing their principal altogether. The Sacred Congregation replied, that the interest might be taken, due regard being had to proportion between the risk and the amount of interest. The author brought his paper to a conclusion by a reference to the opinions held by Mohammedans and Hindoos on the subject of usury. It appears that the Koran expressly forbids usury; but it is permitted by the Hindoo Code of Manu, which allows 2l. per cent. per month to be taken from a Brahmin, 3l. per cent. from a soldier, 4l. per cent. from a Vaisya, and 5l. from a Sudra.

MEETINGS FOR THE ENSUING WEEK.

- Mon.** Geographical, 1.—Anniversary.
Linnean, 1.—Anniversary.
Tues. Institution of Civil Engineers, 9.—President's Conversations.
Wed. Royal Institution, 3.—On the History of Italy during the Middle Ages, by Dr. Laetitia.
 Society of Arts, 5.—On the Influence exercised on Ceramic Manufactures by the late Mr. Herbert Minton, by Mr. Wyatt.
 Geological, 8.—On Jointings, and Dolomites near Cork, by Prof. Harkness.—On the Westward Extension of the Brighton Raised Beach, by Mr. Prestwich.—On the Sedimentary Relations of the Palaeozoic Strata of New York, by Dr. Bigsby.
 British Archaeological Association, 8.—On the Ancient Earthworks in Norfolk, by Mr. Irving.—On the Antiquity of Clasp Knives, by Mr. Cumming.—On the Chancel's Seal Bag, by the Rev. R. Whiston and Mr. Cumming.
Thurs. Numismatic, 7.
Fri. Royal Institution, 8.—On the Production of Organic Bodies without the Agency of Vitality, by Dr. Frankland.
Sat. Royal Institution, 3.—On the Vegetable Kingdom in its Relations to the Life of Man, by Dr. Lankester.

FINE ARTS

ROYAL ACADEMY.

THE dark, purgatorial den, which forms the Hades or wireless cellar where our sculptors do penance for not being able to paint, is this year illuminated by the star of the Exhibition—Mr. J. Durham's beautiful Shaksperian statue of *Hermione* (No. 1174)—intended to be executed in marble, and placed in the Egyptian Hall of the Mansion House, where, as before a goddess which it is, will be offered fat fumes of the Indian turtle,—an offering not altogether (as ascetic and stomachless men would have it) worthless. It has been our wonder for years that this subject so specially marked out for sculpture, should never have roused the ambition of thinking men with chisels in their hands. We began, at last, almost to think that thinking men do not take chisels in their hands; but, on the contrary, the fainter but more potent pen. *Ophelias*, limp and flexible, we have seen by the scores, and nearly as many King Richards, brawny and defiant,—but still this special subject, so touching, so apposite, so perfect, remained wilfully forgotten or unheeded. The young, athletic sculptor sprang at once at the rich cluster left by the vintagers. Here it is as Shakspeare thought it:—simple, grand, and affecting.

Hermione,—the beautiful, the true, incapable of change, loving once and loving ever,—by the certain undeviating law of her own heart, that wise law-giver, stands there simulating stone, or rather in stone, which simulates cunningly the simulation of stone, prepared to leap back to that breast from whence years ago she was so cruelly plucked,—ready, in a thunder-storm of joy, of hysteric, sobbing laughs and sunny tears, to see her image replaced on the still unbroken pedestal. Her fixed eye longs to move, because she cannot bear to see her Leontes in the pain of suspense, and saying, in all the tenderness of the fondest poetry enamoured of its own creation,—

Chide me, dear stone; that I may say, indeed,
 Thou art *Hermione*: or, rather, thou art she,
 In thy not chiding; for she was as tender
 As infancy, and grace.

O, thus she stood,
 Even with such life of majesty, (warm life,
 As now it coldly stands,) when first I woud her.

How can Mr. Patmore, with his kid-glove verses, pretend to have been one of the first to sing of wedded love, when Shakspeare, in this as in most things, but detail of nature, has anticipated all poets? The pure changeless love of a Christian wife is surely more worth expressing than the mere pretty animation of the enchanting *Venus*, the rampant ferocity of the prize-fighting, bullying *Mars*, or those wearisome abstractions that are only known apart by their professional badges of anchors, keys, compasses, rudders, and other stone "properties." We are glad this beautiful statue will not be buried in a private house; nor do we wish to be gluttoned with its beauty through the base instrumentality of statuettes. *En passant*, *Hermione* is hardly old enough, but this is pardonable. —Mr. Baily's poetical figure of *Genius* (1180) is also intended for the Egyptian Hall, which will be a sort of pattern Walhalla of sculptures. The figure, larger than life, is waving a rod above its spiritual head, and inviting its votaries to follow in the words of the blind old bard of Cripple-gate:—

O'er the smooth enamelled green,
 Where no print or step has been,
 Follow me as I sing.

The veteran's hand may not work so swiftly as it once did;—but the mind is fresh and pure as in its golden prime, when we followed him to the Fountain of Paradise, and saw there a stone dream beautiful as a page of Milton breathed into marble.

Mr. Theed's manly, historic and thoughtful figure of *Burke* (1179), intended for St. Stephen's Hall, we have before praised. It will be one of the best portrait-figures in the Hall. For fear of future dark ages and gaps of oblivion, for fear of dealers' tricks, pictures and statues should be always inscribed with the names of their subjects,—it would save future antiquaries much trouble,—and, as posterity never did us any harm, we ought to be civil to it.

Mr. Marshall's *Ophelia* (1187) we do not much care for, though its faults are rather negative than positive. Any doubled-up woman might be called *Ophelia*,—but there is no sorrow or madness here, and the attitude is rather false and strained. What will this gold pattering of statue-ropes—come to! It is a poor but ugly materialism.

Mr. Bell's immense statue of *Honour* (1198), merely an old Minerva without the owl and *agis*, is an architectural figure, and can scarcely be criticized alone. The double garlands she is giving away are not for may-poles, but for the soldiers who are to be round the pedestal in *nubibus*. She is always grand unless dwarfed by some meanness, but we still think *Honour* can never be clearly personified to our coarse English minds, thinking of the War-Office and stunted prize-money, given away grudgingly a lifetime after the event. The Memorial of the Guards who fell in the Crimea, who did their duty quite as well as the Scots Greys, or Highlanders, or any other regiment, is to be cast out of Sebastopol guns, and to consist of bronze and granite judiciously mingled. The union of a monster incarnate spirit with Private Jones and Corporal Smith is, to dull people like ourselves, who do not meet angels in every omnibus, though they may guard and conduct us everywhere, rather absurd.

Mr. MacDowell is still in the full height of his

power,—kindly-intelligent and broodingly-poetical, never startling you much, never throwing somersaults or performing Belzoni feats of strength in the muscular, grapping, Titan way. *The Day-Dream* (1186) is a beautiful fragment of maidenhood,—a pretty perpetuation of Beauty listening to the distant roar of life's stream with an innocent wonder and thoughtfulness, that is not sorrow, but only the April-shadow of a passing grave thought, the foil to set off the next hour of joy, which can only be perfect while it is pure. It is, as the Catalogue says, (why do not sculptors quote their writers' names with proper care and respect?)—

—A dream of past and future,

With music in it from afar, now low

And pensive, now gay with songs and cymbals!

What was that thought?

This is a pretty moment to choose.

We do not much like the trivialities Mr. T. Earle calls *Happy as a Queen and A Fisher Boy* (1188, 1189). The proportions are mean and scant, and the girl with the umbrella-leaf is unmeaning. But ten times worse, because shapeless as well as purposeless, is Mr. Fanell's *Sleep of Boyhood* (1193). Mr. Leifchild's *Torch-bearers* (1191) we praised when they formed the crown of a Crystal Palace memorial, and we praise them now, still thinking them a little heavy and over-fed. The action of transferring the torch from the fainting runner to the fresh athlete is well expressed, but it wants a little more dash and quietness. Mr. Philip's *alto-rilievo of Michael and Satan* (1195) is taken from the new tympanum of the new ambitious porch of St. Michael's Church, Cornhill. The composition is good, but we object to the absurd little boat-hook swords with which the angels pretend to strike at the fallen spirits (they never could hit them), and we think the Gothic shield held by Michael's corporal, which the fiend is tearing at with all his strength, is a decided and unjustifiable anachronism.

There is a certain amount of playful twist and lilt grace about Mr. Hancock's bronzed *Ariel released* (1196), but there is a timid poverty about the drumstick the playful spirit holds, about its small ballet-girl wings, and about the small malicious-looking bat, which is supposed to support its ton or two of metal. The expression of the sunbeam creature is not given, and the stump of tree below hardly expresses any sense of release from a pinching cleft.

Mr. Lough has an unsuccessful flat attempt (1197) to imitate the old sleeping figures on the gothic table tomb, who, as Mrs. Southey says beautifully, seem—

As for past sins they would alone

By saying endless prayers in stone.

The face is dignified, but the repose is feigned. The figure longs to get up. As portrait statues of real people we class together the colossal one of the late Lord Fitzgibbon, of the Royal Irish Hussars, for Limerick, by Mr. MacDowell (1171), and Mr. Reilly's reminiscence of *Turner the Painter* (1184), with his arched eyebrows, queer satyr smile, sleepy brooding eyes, and large hooked nose; the rough lock of hair that falls on his piled forehead; his buttoned-up throat, his unbuttoned waistcoat, his sturdy stand with his shield of a palette, are highly characteristic. There is hardly Irish enough about the Hussar, though he is matchlessly handsome, and is pulling eagerly at his reluctant sword. — Mr. Thomas's *Faith* (1183), a group for a Glasgow monument, erected to some Nicol Jarvie of the Trongate, is meritorious and well finished. The angels are trivial, but the Faith is earnest and religious. — Mr. Weekes, in his *Mother's Kiss* (1185), has chosen one of those moments of dreaming fondness when the mother's face is buried in the child's soft, warm flesh. The sacrifice of the face spoils the statue. — Mr. Geefs has a well-executed statue of a child and dog called *Obedience* (1166). The child's expression is very innocent and pleasing. — Mr. Marshall's *Ruth* (1167) is strained and commonplace, and so is Mr. Stephens's ambitious group called *Mercy on the Battle Field* (1172). Why make the grenadier quite naked, without even his bearskin! and why make the Sister of Mercy bring him water in a classical saucer? Of course, with this classical Miss Nightingale we have another version

of that ridiculous lie called *Highland Jessie* (1202), by Mr. Papworth (sen.), false as the story. — Mr. Physick sends a model for a *Crimean Monument* for Sheffield (1201), with a man seated at the top, and which we feel convinced we saw among the designs for the Wellington monument. It's all the same thing, Lord Raglan or the Duke of Wellington,—"whichever you like, my little dears," as the showman said.

About the Busts there is the usual triumphant and rampant wealth, ugliness and pride. Among the best are a calm, intellectual head of Lord Dufferin (1307), by Mr. MacDowell; a good likeness of the kind sensible face of Dr. Southwood Smith (1310); the late Dr. Buckland (1306), by Mr. Weekes. J. B. Nichols, F.S.A. (1308), by Mr. Behnes; interesting busts of *Madame Ristori and Child* (1247, 1248), by Mr. Munro; a deep trenched gnarled head of the lion and savage tamer, Dr. Livingstone (1287), by F. M. Miller, and one of *Shirley Brooks, Esq.* (1288), by Mr. J. E. Jones. Sir C. Locock (1250), by Mr. Behnes. James Montgomery (1289), by Mr. Burnard. Major-General Forbes (1239) for the Mint at Calcutta. The Rev. Mr. Bellevue (1215), too boyish-looking, by Mr. J. E. Jones. Lord Lyndhurst (1258), by Mr. Lucas, and Professor Longfellow (1261), by Mr. M. C. Wood.

Mr. Munro, always full of a gentle sensitive poetry, tender as Shelley and fully as pure, has sent a *Sketch for a Bas-relief* (1318). An *Undine* (1255) and a *Group of Lovers* (1213). In both the latter cases the beautiful women, very little lower than the angels, and crowned with glory and honour, are all but spoiled by the extravagant exaggeration of their brows, which are not merely swollen, but hydrocephalic. The robe of Undine, too, is left in rather cabbage folds, and needs more finish, such as we see expended with agreeable result on the polished plate-armour of the lover. There is great beauty in the quiet sorrowful timidity with which the water-nymph, setting her foot on the lily of the lake, descends swiftly to her green dominions. — Mr. Theed's *Bas-reliefs for the Prince's Chamber* (1236) in Mr. Barry's large house is not honest, though agreeably enough composed. What an ignorant jumble has been made of the costume, with the sailor's bare legs, the stuff ruffian's slouch boots and the proper Elizabethan fardingales, doublets and cloaks. There is a false air about the whole. Mr. Junck's immense head of *Havelock* (1206) reminds us, as most colossal heads do, of the Friar Bacon heads in a pantomime. The rough beard, the full, steady eye, the grave, almost sorrowful face, are like, but spoiled by their distorted monstrosity. Mr. Bell's *Newton* (1223), though rather too full in the face for this worn, ascetic-looking sage, is thoughtful and impressive, and not unworthy perpetuation; nor must we forget Mr. Burnard's strong twisted version of *Ebenezer Elliott's* (1207) rather grim face, nor Baron Marochetti's yellow stained *Lord John Russell* (bust) (1311), with too much hair and rather pinched features. The coat and other details are finished to a trivial degree, which is vulgar and bad in effect. Mrs. Thornycroft's bust of *The Princess Royal* (1163) we have before noticed, and need not repeat our praise. Mr. Noble's of the *Prince Albert* (1162), for Manchester, is all very well. Mr. E. G. Papworth's (jun.) *Ruth before Boaz* (1182), though too young, is full of a shrinking modest beauty, making the best of a dress not very liberal for a large degree of modesty. Mr. Thornycroft's model of a *Statue of Lady A. C. Pole* (1175), most commendable and honest in intention, is modelled in a crisp, strong way. We will not waste our anger on the Venus sort of figure with the capon, because every one knows how pure a naked figure is, and how lascivious a half-dressed one. Mr. Woolner's figures of *Moses and John the Baptist* (1203, 1204), for the pulpit of Llandaff Cathedral, are not unworthy of a man who has thought over the great Florentine. There is local character in Mr. Davis's *Indian Figure* (1214) and extreme inanity about Miss Shenton's *Weeping Babylonian Captives* (1218). Mr. Cotterill's *Drunken Horae* (1242) are vivacious. Mr. Hancock's *Angels' Mission* (1276) is pleasing; and of the miscellaneous busts we can conscientiously praise as thoughtful and well and "fetidly" worked, Mr. MacDowell's

Bust of a Lady (1313), *Concealment* (1305) by Mr. F. U. Conolly, Mr. Lucas's *Architect of Chilworth Tower* (1294), Mr. F. M. Miller's *Ariel on the Mission* (1323) and Mr. Adams's *Medallion of Mr. W. Adams* (1324).

The Octagon Room, set apart for purchasers, is adorned with engravings by Messrs. Zobel, Cousins, Willmore, Lane, Senties, Landseer, Lebour, Graves, Mitchell and Vinter. Mr. Frith's amusing picture of *Hogarth before the Governor of Calais* (1149) is clearly and finely engraved by Mr. Edwards, and his life at *The Sea Side* (1155) by Mr. C. W. Sharpe. — Messrs. Senties and Joubert's heads are noticeable, and especially good is the texture working of Mr. Cousins's version of Sir Edwin's *Midsummer Night's Dream* (1129) with that astonishing and witching rabbit with the swan's-down fur so magical and spotless. — As for the Miniatures, they are feeble this year. Sir W. Ross has works that bear painful evidence of failing health; indeed, his group of the *Duc et Duchesse d'Anmale* (705), with the Prince de Condé and the Duc de Guise, is quite unfinished and even blotted. The face of the Duke is refined, but weak; the colour is pale, and the background only a dabble of unarranged and undrilled touches. — Mr. E. Moira's *Portrait of a Lady* (727) is one more of last year's richly toned, finely worked school. There is a fine aristocratic air about the mother and boy, that defiant self-respect and satisfaction which refinement, wealth and ease give. — *The Rev. H. H. Beamish* (729), by Sir W. J. Newton, is good, but the features are rather too soft and melted together. — Mr. Watson's *Capt. C. L. Fox* (650) on the heights of Alma is very ill drawn, unpleasant and affected. — Mr. Clothier's *Mrs. Mudie* (652) is neat and well finished, but the face is not strong enough to overpower the heavy violet velvet dress. — *Mrs. M. Boyce* (683) is very good as to the face only, the details being mere drapery. — *The Hon. T. H. Peters, of New Brunswick* (875), one of the last survivors of the old American Royalists, is well painted by Mr. T. Carrick in rather a dry but truthful manner. This is the miniature of miniatures, and wants more breadth and tone to make it perfect. — The head of the amiable musical enthusiast *Henry Leslie* (658), by Mr. W. Scott, is excellently painted. The stipple is perhaps a little too grey, but still mellow and fresh, yet deep in colour. The brow is almost too wide, even with the natural side swelling of large musical development. — Miss Dixon's *Mrs. J. J. Bevan and Children* (668) is worth a look, and so is Mr. Moira's portrait of a *Gentleman and Horse* (686); the side expression is not very wise or successful. — Mr. Stohl's warmed-water colours (854) are pretty, and Mr. J. M. Carrick's landscape (847) deserves a better place. — S. Rayner's church interiors are, though rather coarse and mannered, pleasant to look at; and Mrs. Duffield's *Flowers* (836) are things not to go away without seeing. — There is something innocent and un-French in *Little Elsie* (870), by Mr. J. C. Moore, merely a little girl in her night-gown. — Mr. Tidey's heads are hearty and natural, so is Mr. Hollingdale's good likeness of *George Lance* (796), and it is not waste time to warm your hands at *Cardinal Wiseman's* (794) warm peachy cheeks, painted by Mr. H. E. Doyle.

In the Architectural Room, the *Medals* (1112, 1118), by Messrs. Wyon, deserve notice. Mr. Cockerell exhibits drawings of the *Metopes of one of the Eastern Temples at Selinus* (976) carefully and laboriously drawn. Mr. Ashpitel assumes the trifling job of restoring *Ancient Rome* (1008), which he shows you from a terrace at Caesar's Palace on the Palatine Mount. He fills up the Forum, takes away the old clothes that now fill it, and shows it bran new, firm and whole. Intent on the same restorative work, Mr. E. Falkener rebuilds the *Parthenon* (1036), and by the advice of an old noseless friend at the British Museum, we suppose—need we say we allude to poor Signor Thesaur, late of Athens—has placed inside it the gold and ivory Minerva of Phidias. There is great dispute as to whether he has done right in covering the naos of a Greek temple with a semi-cylindrical vault, a flat or timber roof would never have suited such a statue. Mr. Cockerell follows up this ingenious hypothesis with

restorations of the *Mausoleum at Halicarnassus* (1026) from recent fragments, and by *Roman Interiors* (1025, 1027). Mr. Penson turns Welsh *Limekilns* (1072) into ornamented forts. Messrs. Moseley's *Westminster Palace Hotel* (1055), which is to adorn Victoria Street, is a grand pile of palatial buildings, wide, lofty, uninjured, and undebased by manner features. We much admire Mr. T. H. Wyatt's *Entrance Front of Orchardleigh* (1041), with its high-pitched roof, and effective Tudorisms. Mr. Hambridge's *Church at Highbury* (1080) is an excellent little *bijou*, which we long to cover with a glass case. Mr. M. D. Wyatt's *Sculpture Hall of the New Museum* (1023) in the India House, is thoroughly Oriental, as it should be; the best basis of new art for a country is the old art the country loves. The horse-shoe arches with the palm-tree pillars, slender and graceful, and the glazed lights, all take us back to Delhi and Aurangzeb. We want, while looking at Indian treasures, no chill of Western influences. Amongst other praiseworthy things, we must select the *Royal Albert Hotel, Westminster* (1019), and the effective *Central Staircase* (1049), by Mr. Ridley, and especially Mr. E. C. Robins's *Design for a New Church at Tottenham* (1074), a plan of great beauty, and the *Design for a painted Ceiling (Encaustic)* in Yorkshire (1002), by Mr. Beavis. Sir C. Barry's overpowering *Design for uniting all the Public Offices* (974) is a sort of palace barracks, with a labyrinth of quadrangles. It is a great relief to find none of the mad old schemes of early and foolish days, blocks of building pimpled over with great bladders of domes, lighting nothing and covering nothing, vast flights of steps leading nowhither, elongated wings built on the right merely because there was another wing to the left. We trust a sounder, healthier day has dawned, and that a union of beauty and common sense has at last taken place, never to be annulled.

FINE-ART GOSSIP.—The most important opportunity of purchasing a portrait at a public sale that has happened within the last two years, was promptly seized last week by the Trustees of the National Portrait Gallery. An accredited portrait of Sir Joshua Reynolds, painted by himself before he went to Italy, and before he met with the fall from a horse in Minorca, which cut and disfigured his lip for ever afterwards, was sold last Saturday at Messrs. Christie & Manson's. The picture created a great sensation at the moment of sale, and the announcement that it had been secured for the nation for the sum of 270 guineas was received with prolonged applause. The artist is represented as quite a youth shading his eyes from the light with his left hand, and holding both palette and brushes in the right. This *looking-glass arrangement*—for Reynolds must have painted what he saw—has been reversed by Dr. Waagen in his description of the picture in his supplemental volume. The learned critic, perhaps, refreshed his memory from S. W. Reynolds's well-known engraving of it. This portrait was formerly in the possession of Mr. Lane of Colchester, in Devonshire.—Since our last notice of the National Portrait Gallery the Trustees have made several important acquisitions. Miss Burdett Coutts has presented a fine portrait of her father Sir Francis Burdett, by Phillips. The Hon. Mrs. Talbot has also given one of her ancestor the Lord Chancellor Talbot, whose life is told by Lord Campbell in his 'Lives of the Chancellors.' An admirable portrait of Nollekens the sculptor, leaning on a bust of Fox, painted by Abbott, and full of truth and animation, was presented by the Hon. H. Labouchere. Their purchases include a good portrait of Sir Ralph Winwood, an old and genuine picture on panel of Cardinal Wolsey, a faded but thoroughly authentic seated figure of William Pulteney, Earl of Bath, in his robes, formerly in Lord Northwick's possession, and well known by the mezzotint engraving by M'Arden.—A large and spirited picture by Sir Peter Lely of Nell Gwynne, which, together with the fine portrait of Ireton, by Walker, show that the administrators are not fettered by any exclusive or narrow principles, and a very vivid portrait of Lord Clive, attributed to Dance, which affords an important illustration of one of the most marked characters of the last century.—Mr. Windham, a life-sized black-coloured study

of a head emanating from the painting-room of Sir Thomas Lawrence, does not show to advantage between the other two specimens of the same artist's powers (the one of his earliest, and the other of his latest time), which we have already noticed in the Gallery. The last portrait, and the latest in point of date, is a bust portrait of Theodore Hook, painted with great care, and, as it seems to those who knew him, with perfect resemblance, by Eddis, at the commencement of his career. We hear with much satisfaction, that the Trustees have determined, as soon as the pictures collected are sufficiently numerous, to clearly demonstrate the views and principles which guide their proceedings, to throw the rooms open to the public on certain days, at least, and for admission by tickets, which will be easily procurable.

A private view of a new Photographic Exhibition took place on Wednesday—competing with the Derby for possession of sight-seers, and losing by a great many lengths. The collection is a pretty good one; and will probably tempt us into Coventry Street again early next week.

The distribution of the local medals awarded to the students of the London district schools of Art took place on Wednesday evening, in the theatre attached to the South Kensington Museum, which was chiefly occupied with students and their friends. The Marquis of Salisbury, K.G., Lord President of the Council, and Mr. Adderley, M.P., Vice-President of the Committee of Council on Education, were present, and the medals were distributed by his lordship to the successful students.

Some interesting though rather *passé* pictures of MM. Guérin and Protais are now exhibiting in Mortimer Street, Cavendish Square. They consist of a fine oil-picture, by M. Protais, representing the second charge of General Bosquet at the battle of Inkermann with the Zouaves and chasseurs. He has also another picture of the pell-mell and routing retreat of the Russians in the ravine of the Abattoirs. M. Guérin's picture is only a dull water-colour, painted by him, for the Emperor, from his celebrated 'Storming of the Malakoff,' executed for some Admiral.

M. Baugnet has just published (Gambart) a lithographic head of Sir Colin Campbell. It is, we think, the best yet issued, as the current likenesses are rather mean and caricatured. The eyes are very full of soldier-like fire and resolution. It is a pity M. Baugnet covers so much of his faces with half tint,—the effect being a sort of Creole and unhealthy darkness, and the high light on the square-ribbed forehead falling in consequence with the sudden glitter and surprise of light on bronze.

Mr. Sanders's pictures, by Italian, Dutch, and English Masters, were dispersed on Saturday by Messrs. Christie & Manson. Among the most important specimens were—Berghem, A classical Landscape, with the Temple of Vesta, at Tivoli, 210 guineas.—Both, An Italian scene, from Jeremiah Harman's collection, 110 guineas.—Wilson, A View of Macenas' Villa at Tivoli, 48 guineas.—Ruyssdael, A Landscape in Norway, 215 guineas.—A. Van de Velde, A Landscape, with female peasant bathing her feet in a stream, cabinet size, 330 guineas.—Sir Joshua Reynolds, Portrait of Sir Joshua himself, in a drab coat and blue waistcoat, holding his palette and mahl-stick, 270 guineas, for the National Portrait Gallery.—Titian, The Magdalen,—her right hand on her neck, over which her hair is falling, her eyes raised to heaven in adoration, a brilliant landscape background. This work is one of the three pictures described by Ridolfi as having been painted by Titian during his visit to Pope Paul the Third, at Rome, and was abstracted from the Farnese Palace when the French army occupied that city in 1800, 500 guineas.—Ruyssdael, A Grand Landscape, unframed, 250 guineas. This collection of forty-five pictures realized 3,000 guineas.

Col. Baillie's collection was sold on the same day. We name a few works and prices:—Newton, R.A., Head of a Norman Peasant, 110 guineas.—Netscher, Interior of an Apartment, 154 guineas.—Sir Anthony More, Portraits of the Archduchess Jeanne of Austria and Jean D'Arche of the House of Egmont, from Fonthill, 265 guineas.—Gainsborough, A Woody

Landscape, with peasant descending a road under a woody bank, a cabinet picture, 210 guineas.—R. Wilson, An Italian Lake Scene, with classical buildings on the bank, 365 guineas.—Velasquez, Portrait of Don Balthazar, Infanta of Spain. Exhibited at Manchester, 185 guineas.—F. Moia, Hagar and Ishmael. Exhibited at Manchester, 200 guineas.—Velasquez, Queen Marianna of Spain, when young, her hair elaborately ornamented with pink bows, and surmounted by a large pink feather. Exhibited at Manchester, 220 guineas.—Backhuysen, A Sea Piece. Exhibited at Manchester, 400 guineas.—Tintoretto, Noli me tangere, 135 guineas.—Murillo, Portrait of Don Diego Ortiz de Zuniga, the Spanish historian, 185 guineas.—A. Cuyt, A Landscape, 560 guineas.—Pynacker, An Italian Landscape, 445l.—Velasquez, The Duc d'Oliveres, in a black dress and cloak. Exhibited at Manchester, 570 guineas.—Ruyssdael, A Romantic Landscape, 1,120l.—Salvator Rosa, Job in his Misery, visited by his three Friends, Eliphaz, Bildad, and Zophar. Formerly in the Santa Croce Gallery, 230 guineas.—Velasquez, Portraits of Philip the Fourth, holding a gun in his hand, in a landscape, upright, and of the Cardinal Infanta Don Fernando, brother of Philip the Fourth, landscape background. These fine, life-sized portraits formed pannels in the Armoury at Madrid; the former fetched 145 guineas, and the latter (the companion) 455 guineas.—Murillo, the Virgin and Child, 1,500 guineas.—This collection, numbering only thirty-seven pictures, realized the sum of 8,256l.

The following appears in the *Giornale di Roma*:—"Very important to Art and Archaeology are the discoveries which have recently been made by Signor Lorenzo Fortunati in the excavations courageously undertaken by him in the 'Via Latina,' about two miles from Rome; but that which was made on the 28th of April surpasses, in value, all others, so that it may be called unique as well as rare. It consists in a quadrangular sepulchral chamber, divided in the form of a cross, presenting in the vaulted ceiling an *ensemble* of paintings and reliefs in stucco, which would require a long description to give any just idea of them. In the stuccoes we see represented many scenes of the Trojan Cycle; as, for instance, the Judgment of Paris; Achilles at Scyros; Ulysses and Diomedes with the Palladium; Philoctetes at Lemnos; Priam before Achilles for the ransom of the body of Hector; and finally Hercules, who is there perhaps in connexion with the capture of Troy. In the centre Jupiter is represented borne by an eagle, with a thunderbolt by his side; and in various compartments are different divinities and combats of centaurs with wild beasts, and vignettes painted in the midst, which render the effect of the stucco yet more wonderful and beautiful. In the midst of this chamber there is a large sarcophagus of Greek marble, divided inside in two parts, to receive two bodies. It is about 13½ palms long. Around it lie nine other sarcophagi, without any order, three of which are of the finest workmanship, and in wonderful preservation. The first represents, in two scenes, Hippolytus and Phædra and the hunt of the wild boar; on the face of the lid are represented the adventures of Edipus. The second, in three compartments, represents, on the left, Adonis taking leave of Venus; on the right the chase of the boar, and in the middle, the death of Adonis, whilst one of the attendants at the hunt is wiping off the blood from the wound with a sponge. The third sarcophagus represents two bigae drawn by centaurs, placed one fronting the other. On that on the left, Bacchus is seen; and on that on the right a woman, bearing in her hand a bearded mask crowned with vine-leaves. The other sarcophagi are of less importance, and we know that Signor Fortunati is engaged in describing this and the other grand discoveries made by him in the 'Via Latina' in detail, adding also designs of the most important objects.

MUSIC AND THE DRAMA

MR. CHARLES HALLÉ'S PIANOFORTE RECITALS.—THE SECOND RECITAL will take place at his Residence, 22, Chesham Place, Belgrave Square, on THURSDAY, May 27, to commence at Three o'clock. The List of Subscribers being full, no further Tickets can be issued.

terest.—*Signor Biletta's Matinée*, yesterday week, was principally devoted to his own compositions. There were many interesting things at the first *Matinée of Miss Dobby and Mr. Sloper*:—a fine song, "Dolce corde," by Mozart,—a was unfamiliar to us,—and an elegant romance "Broken Vows," by M. Berger, to both of which the lady did full justice. Amongst other music, Mr. Sloper gave two new compositions of his own, of which we may speak elsewhere, and (what was no less welcome to us) three of the highly-finished "characteristic studies" of his master—Professor Moscheles. We are satisfied that the excellent intellectual music of this writer will revive in popularity. The other artists who appeared were M. Sainton, Signor Piatti and Mr. Santley. To name this young singer, is already equivalent to speaking of rapid progress and merited success. At Mr. Blagrove's third Quartett Concert it was interesting to hear the Quartett in a minor by Herr David, of Leipzig,—the work, obviously, of a man of sense and of science, if not one of those creations of fancy and spirit to which we can return again and again. Some of Mr. Blagrove's own studies, too, were a novelty which we were glad to meet,—and not less so his clever pupil, Mr. Isaac, who takes the second violin in his quartett, and plays with discretion as well as feeling.

Nor is this by any means all the note-worthy music of the week.—There has been *Herr Pauer's Second Soirée*, at which Herr Joachim (who is wanted everywhere) assisted him, and Miss Kemble (another rising, because real, artist) joined Madame Pauer in the vocal music,—a meeting of the *Réunion des Arts*,—another concert of the *Vocal Association*; and a *Soirée by Miss E. Corfield*, who comes out as a pupil of Prof. Bennett. As such, we are pretty sure to hear more of her.

MUSICAL AND DRAMATIC GOSSIP.—The increased attention drawn to Handel is telling on every side. We have now before us a proposal put forth by Mr. Best, of Liverpool, for a publication of a new arrangement, by himself, of Handel's first six organ *Concertos*. This merits more words than the generality of such documents. Mr. Best points out that these organ *Concertos* were written under conditions different from those of the present day. He assumes (quoting M. Berlioz in support of his opinion) that there is something antagonistic between organ and orchestra, when the former is employed as a solo instrument. Let us pause to submit that there is only a half-truth in this dictum. It is too probable that the support of an organ by a band including oboes, clarinets, flutes, and trombones might not be happy in its effect,—but we can imagine a *tutti* of stringed instruments so employed as to give precisely that relief and variety, the absence of which, even when the player is so consummate as one as Mr. Best, and the organ so vast as that of St. George's Hall, makes the best performance monotonous after a while. It is true that to insure a pleasing effect in combination the organ must be tuned in the foreign not the English fashion.—To return—we are further reminded by Mr. Best that the organ on which Handel performed (like most, if not all, of the organs then in this country) was "destitute of the necessary appendage of a pedal-board,"—hence in part may have arisen the flimsiness of passage and structure in these *Concertos* which used to puzzle that devout Handelian, Mendelssohn—and which led to the possibility of the *Concertos* being published for "organ or harpsichord." The above peculiarities, which in some measure remove these works beyond the pale of classical organ-music, make reconsideration and arrangement the alternative to neglect. But they are too full of beauty—too grand, in spite of the florid formality of their passages—to be laid by without a struggle. We know the admirable effect of the transcript of the *Concerto* in B flat, which Herr Pauer performs frequently as a *pianoforte solo*. Mr. Best is about to publish a labour of like kind, but for *organ solo*,—condensing Handel's orchestral accompaniments, which are often lean and unisonal—filling up the figured basses,—and providing for changes of manuals, &c. If well executed (and of

Mr. Best's competence there can be no question) this publication should prove one of great interest and value.

The publication of Moore's *National Airs*, and other songs, with Music (Longman & Co.), in a handsome and legible single volume, ranging with the same publisher's similar reprint of the *Irish Melodies*, has revived and confirmed in us those speculations which for some unaccountable reason distress rather than interest many musical readers. If scepticism regarding the pedigree of tunes, meant depreciation of melodies which the world has agreed to love, we could understand the humour referred to; but since we cannot consent to put Handel in the pillory for his authenticated thefts, neither can we see the reason of fiercely battling for this sixteen-bar phrase or the other sweet cantabile. There are as few mother-tunes as mother-stories;—that is all. Here, on recurring to songs which in olden days passed without question—we find among them a *Mahratta Air*, a *Cashmerian Air*,—both Indian tunes, as regular, as sickly, as sleepy, as the veriest imitation of an Italian *notturno*, which no one knew better than Moore how to make. He himself has admitted his 'Swedish Air' (as we said not long ago) to be his own manufacture, and we are justified in questioning the parentage of airs so little irregular as the above. What can be honestly told of the Eastern folk in song is, so far as we know it, altogether and essentially different. It is not unfair to argue from a known admission to an unknown one; and when we state our opinion that many of these 'National Airs' are merely patched reminiscences of other people's thoughts, we mean neither to impugn Moore's sense of music, nor the felicity of its produce,—but merely to say that, being a shy man, with a retentive memory, small scientific training, and large instincts for what was vocal, he did, what many a one before, besides, and since himself has done—gave fanciful names to his progeny, when the natures of the same did not altogether justify him.

When the French lay hands on German music, it is generally oddly done; as if the taste for it did not come naturally. Even the far-famed performances at the *Conservatoire* of Beethoven's Symphonies, under Habeneck, prepared by months of sedulous study, were always, to our thinking, super-refined,—even the late chamber concerts given for his Posthumous Quartetts, at which the flower of French *dilettantism* thought it fit to accept beauties and crudities with the same ecstasy, owing to a certain affectation of style and enthusiasm on the part of the players, reminded us of Crabbe's description of

the drunken man
Who steps sedately, just to show he can.

The Gallic amateur who inquired for Handel's "Lord remember Davis"—the rapist who delighted in Mendelssohn's *Eliza*, are types of a class.—Regarding French performances of French music, no reader of the *Athenæum* can for an instant doubt our admiration and sense of value. But 'Don Juan' (with its ballet from Mozart's Quartette!)—and 'Der Freischütz,' as cooked for the *Grand Opéra*—and 'Buryanthe,' as arranged for the *Théâtre Lyrique* have never "had our concurrence."—They have just been giving 'Le Nozze,' with a strong female cast, at the *Théâtre Lyrique*. Madame Miolan-Carvalho—a fascinating songstress of her class—is the *Cherubino*; but she is also lady-manager, and accordingly chooses, we perceive, to despoil *Susanna* of her part in 'Sull' aria.' Even the *Gazette Musicale* allows the usurpation to pass, without a word of protest; and the journals generally express the greatest delight at the entire performance.—M. Meillet is *Figaro*,—M. Balanqué, known in these parts as *Signor Bilanchi*, the *Count*.

Mdlle. Wildauer, of Vienna, is arrived,—so also is M. Jules Lefort, the clever and refined French baritone,—so, thirdly, the redoubtable Herr Fischek.

MISCELLANEA

'*Encyclopædia Britannica*.'—I can supply you with some additional evidence, if any be required, of the comparative uselessness of the eighth edition

of the 'Encyclopædia Britannica,' to those who consult it in the hope of finding it "greatly improved, and brought down to the present time."—(vide Title-page.) The article "Deaf and Dumb" is little else than a simple reprint. With the exception of an additional page, copied bodily (and incorrectly) from the 'Census Returns' of 1851, it contains no new information, and repeats the most ludicrous errors of fact. It speaks in the present tense of a gentleman who has been dead nearly thirty years; it misquotes the rules of the London Asylum; mis-states the capacity of the Birmingham Institution; and ignores every one of the kindred establishments in Great Britain, except those in Edinburgh. It speaks of the existence of such institutions in countries where they are utterly unknown; but, very wisely, I think, professes "to say nothing (I quote its own words) of those in Great Britain and France." In its "Catalogue of the principal works in connexion with this subject," not one is mentioned of a more recent date than 1832; and though we now possess familiar knowledge of several cases of persons deaf, dumb and blind, both in our own and in other countries, the only case which the writer in the 'Encyclopædia' seems to have known anything about, is that of James Mitchell, of whom Dugald Stewart wrote so long ago as 1812. Surely the writer could never have supposed that the work of educating the deaf and dumb, which, forty years ago, enlisted so much energy and zeal, would be allowed to stand still. But if any progress has been made—and assuredly there has been—where is the record of such progress? We may surely seek for it here, in a publication of such high pretensions, professing so openly, too, to be "greatly improved, and brought down to the present time." Yet no such record is to be found. Rip Van Winkle has been fast asleep, and has never dreamed that the world was awake, and moving on the while. There are men who have devoted to the deaf and dumb the study and the labours of their lives. It is not to be wondered at, therefore, if when they see *Britannic Encyclopædists* and *Edinburgh Reviewers* (with 'Land of Silence,' *Ed. Rev.* 1855) recording ridiculous blunders, palpable contradictions and glaring absurdities, upon this subject, they should be provoked into uttering their indignant protest against the wrong thus done to an afflicted class and to a noble cause. DAVID BUXTON.

Liverpool School for the Deaf and Dumb, May 1.

Public Libraries Act.—At the Free Public Lending Library and News Room Meeting, held at Camberwell Hall, on Friday last, the resolution in favour of adopting the Public Libraries Act, 1855, was carried by a majority of fifteen votes; the numbers were 96 against 81. There is a hampering clause in the act, which makes it necessary to have a majority of two-thirds of the ratepayers present at the meeting, consequently the motion was lost. This is another instance (Birmingham was one) of the folly of exposing a great educational experiment like this to an almost unanimous vote: surely the amiable author of the bill must be now convinced that his Act is unworkable. It is satisfactory, however, to know that the screams formerly heard against adopting this humanizing Act were not repeated at Camberwell. True there was some dull jargon about the "thin end of the wedge," &c., utterly inapplicable, as the utmost a ratepayer could have to pay would never exceed one penny in the pound. I will only add, that it violates an Englishman's notion of fair play where a chairman positively encouraged the "screech owls" (as my friend, the Rev. John Burnet, called these turbulent opponents), in refusing a right of reply to the gross misrepresentations that were showered on all sides against one who, for six months, has industriously laboured as an unpaid advocate in promoting the measure.

MATTHEW HENRY FIELDS.

Nunhead, May 12.

TO CORRESPONDENTS.—K. K.—Scribonius—J. N. R.—E. K.—S. M.—G. H. C. E.—An Inquirer—S. A.—E. T. S.—H. W.—A. A. D.—W. R.—J. N.—S. L. W.—W. C.—J. H. W.—G. R. P.—W. A.—H. E.—R. W. L.—C. W. C.—Clerk—H. A. A.—G. W.—J. M.—T. M.—C.—received.

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